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On The Cover

The championship Class "C" high school band from Plainfield, Illinois. This band has been organized only three years and holds the Governor Stevenson Trophy from the Illinois State Fair and was judged the outstanding Class "C" band in the Illinois State Band Contest last spring at Charleston, Illinois. William L. Johnston is director of this fine band from a high school of less than 160 enrollment. (Picture by Richard Larsen, Plainfield)

Forrest L. McAllister
Editor and Publisher

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Rex Elton Fair
Department of Music
University of Colorado,
Boulder, Colo.

Brass
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Volume 23, No. 2 October, 1951

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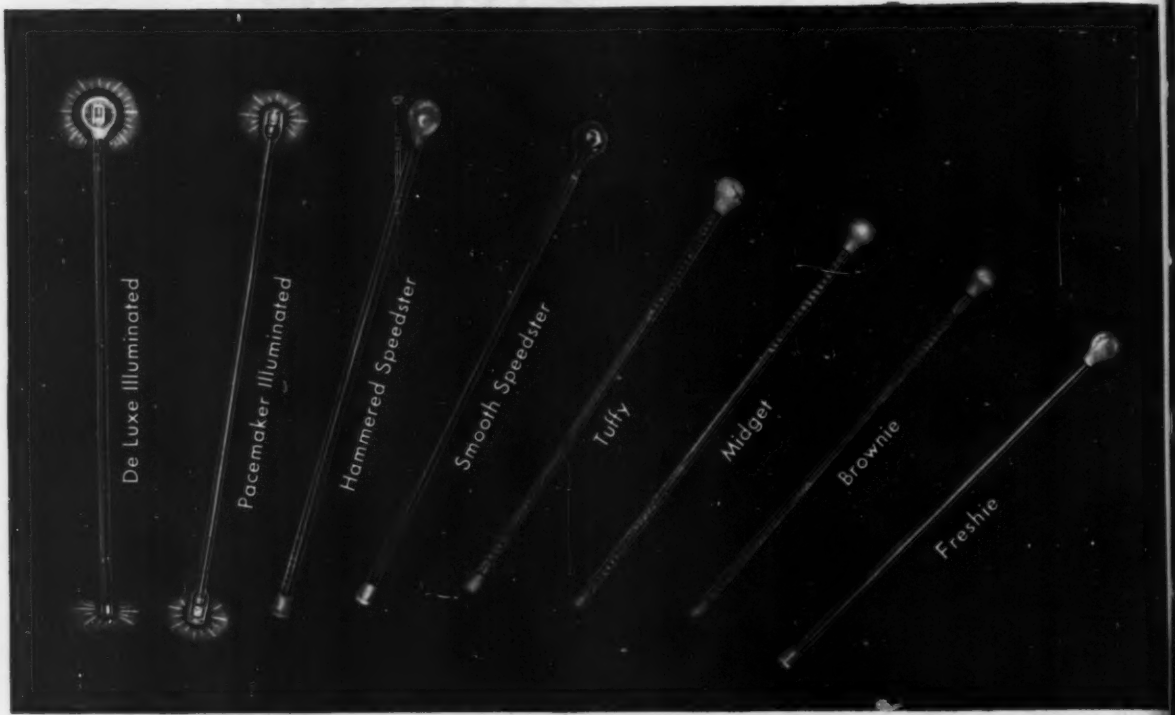
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He received his outstanding educational background from Dakota Wesleyan University, B. M. and B. M. E., Eastman School of Music, Rochester, New York, and his M. Ed. degree at the University of Minnesota.

His closest colleague and critic is his sweet wife who was a former music teacher. His two little girls age 2 and 3 are his greatest fans.

The future of music for the youth of America will be secure as long as men like Howard A. Olsen continues to act as one of its directors. The staff of The SCHOOL MUSICIAN are proud to present Mr. Olsen to its thousands of readers as one who is truly "Making America Musical."

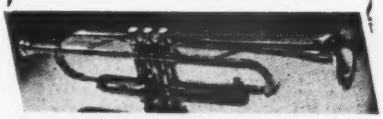
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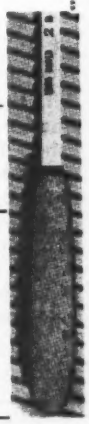
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Smart Ideas —

News From The Industry



Linton Mfg. Company Presents "Tutorola"

Jack Linton, president of the Linton Mfg. Co., Inc., has stepped into the future of music education. Realizing that practice time must be budgeted, he has placed all of the modern tools of instrumental music education in one compact unit called the "Tutorola".

Now the student or teacher sets before a beautifully designed cabinet, records his practice sessions, tunes his instrument, keeps accurate rhythm, has excellent light on a well placed music stand, uses a conveniently placed desk board, catalogues and stores his music, keeps his instruments in a safe and handy place, all without moving one single step.

This is one of the greatest improvements in Audio-Visual aids for students and teachers in a decade.

For further information write direct to Jack Linton, president of Linton Mfg. Co., Inc., Elkhart, Indiana.



Magnecord Tapes Take to the Road

The Radio Arts Department of The University of Kentucky wanted to bring Kentucky people to Kentuckians. They wanted to develop a series of 30-minute on-the-spot programs depicting the real life story of Kentucky people and its industries.

They turned to the "Magnecord" for help. They now have a complete tape recording unit that will operate on A.C. or D.C. current, can be taken anywhere at anytime, as shown by the portable unit in the trunk of one of the university cars above.

For further information write to Magnecord, Inc., 360 North Michigan Ave., Chicago 1, Illinois.

Capt. Darcy to Open Band Publishing Firm

SOMERSET MUSIC PRESS, Inc. which will publish BAND music exclusively, brings to the music publishing field the combined talents of two well known Bandsmen. Captain Darcy and Mr. Hurrell are thoroughly familiar with the problems of the modern Bandmaster, and have found practical solutions to these problems in the course of their own professional careers.

Each composition produced by Somerset Music Press, Inc. will be expertly edited, and arranged in a distinctive style designed to assure the Conductor of a maximum performance, even in the event of limited instrumentation. Printing will be carefully supervised, with specially designed note sizes, clarity of reproduction, and quality paper all aiding in producing the best possible visual coordination for performers. All important parts will be accurately cross-cued.

Every score will contain descriptive material suitable for Commentary, Broadcasting Continuity, or Program Notes, and an accurate performance time indication will be included.

The Somerset Music Press, Inc. is located at Somerset, Pa.

Pan American Publishes Handbook For Rhythm Bands

"Handbook for Beginning and Advanced Rhythm Bands," new publication of Pan-American Band Instruments, covers such subjects as organization, membership, class procedures, rehearsal rooms and seating plans, and scoring. Special emphasis is given to an explanation of Advanced Rhythm Band activity. Clearly illustrated with 25 pictures and 50 musical scores showing notation for melody and percussion. 49 pp. Cost, 50 cents.

Low Cost Tape Playback Machine Immediate Hit

A unique low cost tape playback machine, the TAPEMASTER, which replays magnetic recordings made on any standard tape-recorder was introduced by the Audio-Master Corp., 341 Madison Avenue, New York City, at the recent Conventions of the American Library Association and the Music Industry Trade Show, both held in Chicago.

The Tapemaster is completely portable and the general appearance is similar to that of a small phonograph. It is available either as a self-contained unit with its own 5¼ inch loudspeaker and 4 tube amplifier or with pre-amp only, ready to plug into existing amplifier, radio or TV set. Both units are available at either 3¾ inch or 7½ inch speed per second and feature double track operation with frequency range up to 8,000 cycles with 1 and 2 hours recording time respectively, depending on speed. The amazing low price of only $69.50 for the attachment and $89.50 for the unit with amplifier and speaker, permits their use where other recorders have proven too costly.



Conn Plays Host to Weigand and Family

When J. J. Weigand and his family visited the Conn factory in Elkhart, Indiana, recently, they stopped in the French horn assembly department to watch John Sigsbee, Conn employee, use a soft soldering process in mounting a French horn slide onto a valve. In the above photo, left to right are: Sigsbee, Mrs. Weigand, Francis Joe Weigand, Judy Weigand, Mr. Weigand and Frank Reed, Conn promotion manager.

Mr. Weigand is an assistant professor of Music Education at Emporia State Teachers College in Kansas. He is also the editor of the Kansas Music Review.



Pictured above is the Glock Banner and Holder that was mentioned in the Smart Ideas column last month.

For further information write to G. C. Jenkins Company, Decatur, Illinois.

Ostwald Band Films

A new department has been set up by the "Uniforms by Ostwald" Inc., which features seven new 16mm sound black and white or colored band and associated subject films.

The film subjects for Band Technique include: Band Attention, The Band on the March, Military Maneuvers, and Maneuvers for Field and Street. Other films include: The Drum Major, Baton Twirling, and Baton Directing.

Films may be rented at (B & W) $1.50 (color) $3.00 per day. Entire set of seven may be rented at $15.00 for one week.

Films may also be purchased separately or in groups. For further information write to Ostwald Band Films, Uniforms by Ostwald Inc., Ostwald Bldg., Staten Island 1, N. Y.

"AND LET'S ASK THE BAND..."

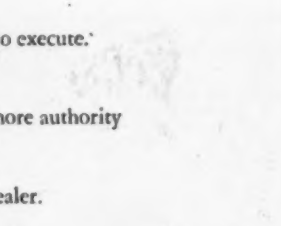


YES, everyone looks to the band to provide the spark that gets things off to a rousing start... sports events, pep rallies, student assemblies, civic affairs of many kinds. It's a big responsibility that calls for the best in student musicianship, the best in student instruments. You get both with Elkhart. Easier-playing Elkharts have professional features that make the most of every bandsman's ability. Response is sure and swift, tone clean and clear in every register, difficult passages so much easier to execute. With Elkharts, those stirring marches and school songs ring out with more authority and beauty ... and the band rates higher than ever! See your Elkhart dealer.

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"LOOK FOR THE ELK IN THE HEART OF THE BELL"

ELKHART BAND INSTRUMENT CO. ★ Elkhart, Indiana

The Editor ›››



Now Is the Time to Show

Football season is under way. Thousands of half time field shows will be witnessed by millions of people. It is the band directors biggest chance to put his band in the public spotlight.

Some directors grumble and say "I wish we didn't have these field shows to contend with each year, they ruin my band for concert playing." The smart directors say, "I'm going to give our football fans the best shows they have ever seen."

Let's take time out for just a moment to turn back the pages of the historical growth of high school bands in this country. It was along about 1910 that inter-school football contests began to become popular. School superintendents were anxious to develope a spectator following. Half time periods were dead. The fans became restless.

A small mid-western town superintendent decided to liven up the half time a little so he organized a small high school band. They played loud and long. The fans loved it. The next year this high school, Rockford, Illinois, played Joliet at Rockford. The Joliet superintendent was so impressed with the Rockford band, that he had to have one.

It was in 1912 that the Joliet High School Band, the only band to retain permanent possession of the two National School Band Association trophies, was born. Yes, born to put on half time football shows. Does this band still perform at the half time? Your writer saw this band, 120 strong put on a show, September 16th that would rank with the famous drills and manuevers of West Point or VMI.

Every band director, elementary through college, should put his greatest effort forward now. A small percentage of your population hear you in concert. A much larger percentage see your work at the football half time show. Give them your best. You won't regret it. Remember—they are your home town folks.

The Ukulele and Music Education

The article "The Useful Uke" by T. P. Giddings, former supervisor of music of the Minneapolis public schools, which appeared in the last issue of THE SCHOOL MUSICIAN caused quite a little excitement among music educators.

Some read and re-read the article and then analyzed its meaning. Others read it once and said, "No!—Never"!

If one was to ask the "No-Never" group, if they are interested in learning of new ways to give all children the basic fundamentals of music simply, effectively, and economically, they would be the first to say—Yes!

What can the youngster in 3rd or 4th grade learn on the ukulele? Well he can learn intonation by tuning the instruments (basis for violin tuning later). He learns to play chords. Rhythm is certainly covered, and he is exposed to melodic line.

Vocal teachers can use the "Uke" very effectively during singing classes. Instrumental as well as vocal teachers realize the value of the instrument in terms of economy.

Think it through teachers—the ukulele (if given the chance) can be a wonderful tool in the elementary school music program.

School Bugle and Drum Corps

There are many Schools that have all boys' bands. There are many Schools that have an overflow of instrumentalists. There are also many, many schools that are not able to hire a Band Director who can teach all of the Band instruments.

A Bugle and Drum corps is a wonderful martial unit. Because the concentration is on drill, they can put on spectacular demonstrations of marching routines with flash precision. Let's give our girls a chance. Let's supplement our small Class "C" Bands with Corps, and let's use our overflow of instrumentalists in a way that will make them feel they too are in the "First Group."

A series of short feature articles on "the value of the School Bugle and Drum Corps" will soon appear in future issues of The SCHOOL MUSICIAN.

In the meantime have your American Legion Post Commander write to his national headquarters for the free manual "How to Develop Your Bugle and Drum Corps."

Forrest L McAllister



Now is the Time to Promote Your Bundle Plan Subscription While Music Interest is at its Height

Bandmasters acclaimed it "the greatest impetus given instrumental School Music since 1923," Orchestra Directors, rallied their musicians at once—and everywhere, to the new and generous S-M Bundle Plan.

Let your entire student musician body enjoy and benefit by reading The SCHOOL MUSICIAN regularly. One or two library or band-room copies are insufficient.

By the NEW BUNDLE PLAN you get twenty-five, or fifty copies every month which may be distributed to certain individuals for home reading. This is a new economical way to get complete coverage of valuable information.

The regular departmentals in The SCHOOL MUSICIAN on drums, solo brass, flute, clarinet, and other instruments have been called, "*a liberal education in music.*" The feature articles are an inspiration to musicians as well as directors and, "The School Music News" is an ever renewing spur to young ambition. School bands and orchestras are best where SCHOOL MUSICIAN reading is required.

Here are the new bundle rates—

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So send your Bundle Plan order now — we will start your order on the very next issue. To start with the very next issue, we must always receive your order by the 20th of the month.

So don't delay. Act Today!

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Teacher? – Coach? – Drillmaster?

ILLITERACY In MUSIC

By *L. Bruce Jones*

President, College Band Directors National Association

To EDUCATE means to impart knowledge, to develop skills. An infant is taught to eat, to walk, to clothe himself, with the sole idea of making him independent in the use of these skills. In elementary school our youngsters are taught the three R's so that each may read, write, and do his own sums. We deplore illiteracy in the reading and writing of our language. Not to be able to read and write is unthinkable, a pitiable state due only to the lack of educational opportunity and most certainly not due to false teaching premises. No teacher of English has any other objective than that of producing a literate class; students who can read intelligently.

There is little or no room for rote teaching in an English class. Before starting school, children learn many words by oral imitation, and are taught to associate them with the appropriate object or activity. Later, and still before entering school, the child gains an aural comprehension of the words in his vocabulary as they are combined in simple sentences; that is, he is taught to understand the meaning of these words when spoken, even though the object or activity mentioned is not present; and though he does not yet have any knowledge of written symbols.

This vocabulary gained before entering school definitely simplifies the task for the reading teacher. She can take this basic vocabulary and connect the language symbols with the child's oral response, and his aural comprehension. This she does; and she continues to repeat this process over and over as the vocabulary is increased; always being sure that she does not stop with oral imitation, but making certain that the child recognizes the written symbol and comprehends its meaning.

The child's pre-school vocabulary and the accuracy with which he uses it depends upon the vocabulary knowledge and habits of his parents. The fact that the parent bothers to teach the child is due partially to parental pride and the desire to communicate with him; but it is due also to the sheer necessity of being able to live with the child and make him able to take his place in the routine of family life.

(How nice it would be if all parents had a similar knowledge of music, a pride in imparting it to their offspring, and an equal practical necessity for doing so.)

Music teachers, lacking this pre-school help, obviously must do more rote teaching in the early grades. But it seems to the writer that we music educators fall short. Many of us are entirely satisfied with rote teaching while developing in our students a high degree of mechanical skill. We fail to teach, and to insist upon, recognition of the written symbols, and aural comprehension of their meaning, thus leaving the student dependent upon the teacher and/or the group for all his musical activity.

As far as I know, music has the distinction of being the only subject taught where the independent use of the information imparted and the skills acquired, is not insisted upon as an integral part of the teaching goal. This is certainly a dubious distinction. If we are to be truly educators, we must broaden our vision and increase our effectiveness.

It is not within the scope of this article to discuss teaching techniques and procedures, but rather to point out that basic educational objectives require us to teach our students to be musically literate. Otherwise we are not teachers, but rather coaches and drillmasters.

It would seem that doing away with the sight-reading event in music competitions, as many wish to do, is an admission of failure to teach our students to read. If these events are to serve the best interests of music education, we should give the sight-reading more importance, rather than less! Motivation of the right kind will best be secured by making the sight-reading event equal in importance to the concert performance of prepared material.

To do away with the sight-reading event would not only permit a continuance of inadequate teaching habits, but would encourage the use of a limited repertoire, with resulting limitations on the educational experience of the student. He would be limited not only in the amount and quality of music studied, but he would, in most instances, continue to learn principally by rote and by constant repetitious drill. Such uninspired and inadequate teaching methods are, no doubt, in a large measure responsible for the high music student mortality rate between junior high school and high school; and, particularly, between high school and college. A student must be taught to love music, not the activities connected with it. These he already loves instinctively and because he understands them. To love music he must know and understand it, too; and understanding it, he will participate intelligently and enthusiastically in one way or another all his life.

In teaching we must keep a balance between the knowledge gained and the skills developed, so that each complements the other and so that the student can adequately and with independent understanding, express his increasing knowledge through his continually developing skill.

"Keyboard Experience" – "Class Piano"

The Story

Behind The Scenes

The *"Little Flower"* project in Chicago, referred to in so many magazines devoted to music and the music trade, is beginning to be legendary. The concept—keyboard experience in the classroom—is well received by educators in every part of our country from East to West, and from North to South, in Puerto Rico, South America, England, and New Zealand. Why? For the reason that Class Piano Instruction has proved to be such a successful tool in the basic music education of Little Flower children. At the July, 1951, convention in Chicago, the National Association of Music Merchants agreed that Group Piano Lesson Promotion is a "Must."

So, here is our story: At DePaul University, in November, 1949, the very inspiring work of Dr. Raymond Burrows, Teachers College, Columbia University, and Miss Leah Curnutt, De Pauw University, Greencastle, Indiana, stimulated our desire to give children the far-reaching benefits of class piano. At this workshop, the American Music Conference offered to subsidize a course of Basic Music through Class Piano Instruction in the fourth grade of four parochial schools. How could such an offer be ignored? It was novel! It was new! It was unbelievable! But only one Sister of the group of thirty-six visualized the possibilities of such a dream come true. (Santa Claus in disguise). After one or two interviews, telephone calls, and visits with the first very capable executive of the AMC, Mr. William A. Mills, the association decided to concentrate at Little Flower School all the equipment that would have been distributed to four schools; and then, things began to hum! The Sister Principal, the Priest Superintendent of the school, the classroom teachers of the fourth grades, the children—all responded with enthusiasm to the prospect of learning to play, to sing, to practice, and to compose, right in school!

Very soon, four spinet pianos arrived. They were placed conveniently in the classrooms; and, with the two uprights, we now have two pianos in each of the three rooms. The equipment for each child consisted of a music book, a desk rack, a cardboard keyboard for school, and one for the home where there was no piano. The most acceptable time for the lessons to be given proved to be a forty-five minute period from 11:00 A.M. to 11:45 A.M. one day a week. The first lesson was given on Monday, November 28th, 1949. At the end of four weeks a letter of commendation was sent by the AMC, to ratify and make binding our verbal contract, to make Basic Music through Class Piano Instruction a part of the regular curriculum, during the three year period of the experiment.



Sister Mary Yvonne

Gradually, class procedure and routine became second nature; the private piano and instrumental pupils were proud of the role of helpers and teacher's aides; visitors to the classrooms had ceased to be the cause of excitement; so we were quite prepared to have our pictures taken when January snowed itself under and out again to February. One picture that has had some circulation represented the little helpers in action with the class. In the background is the AMC executive, the music supervisors, the class room teacher, and the music teacher. The picture that has had the widest publicity is a good view of the class room; the children are finding the five-finger position of the song on the silent keyboard; the little helpers are at work; and the music teacher, in a very informal pose, is waiting for the signal to smile, or rather, to stop smiling and look professional!

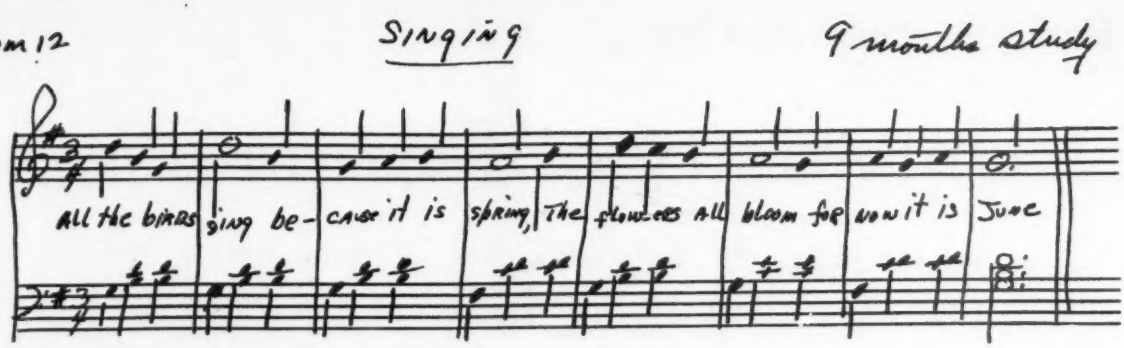
At the end of March, we were delighted to take part in an "Evening of Fun with Music." Parents and friends were invited to this demonstration. The school orchestra opened the program with a short Overture and a Waltz. The class piano pupils in groups of four, eight, and twelve gave the audience a 15 minute preview of the musical heights that were to be reached in another six months. Mr. Forrest McAllister carried on for the rest of the highly entertaining evening. He showed a musical film and the audience participated in community singing a la Fred Waring. The grown-ups were heard to exclaim, "This is what we need." "Sister, when will we have another musical evening?"

Regular weekly lessons were just as enjoyable through the next three

Written especially for The School Musician

By *Sister Mary Yvonne*

The Little Flower School, Chicago, Ill.



Just 9 months after Sister Yvonne started the entire room 12 on "Keyboard Experience", they wrote this tune. Every elementary child in America can have this wonderful training by teaching this type of music during their regular music period. All schools using "Keyboard Experience" claim better choirs, choruses, and bands are developing.

months as they were in the beginning. The school year came to a close with an invitation from Dr. Burrows to this effect: (He writes in a letter to Mr. Mills), "It is my hope that you can secure six children from the Little Flower School situation started last winter so that we can start a second semester, etc." We accepted. The workshop took place at De Paul in June with a group of eight children for the second semester work, and eight beginners for the first semester class. Most of these children were notable for the progress they continued to make during the year 1950-51.

Vacation is over! Back to school and music lessons! What momentous decisions have to be made! Will John take piano lessons or will he join the orchestra? No piano at home. No room for a piano in crowded apartments. He will take lessons on the clarinet. When he gets to high school he will be ready for the band. Kathleen takes piano lessons — but she wants to join the orchestra, too. Her choice is the string bass. It was the big factor in winning superior rating in the musical festival. All the little Mary's, and Joan's, Paul, and George, want piano lessons so they can be the helpers in the class piano rooms.

This year we were invited to teach in five rooms instead of just three. The groups in fifth grade were ready for second semester work, while two fourth grades began the first semester work. The lessons took on additional interest. This is one instance:

'Would you like to learn a new song today?"

"Sister, we want to play the Harp Song."

"Why?"

"Because the music goes up like playing on harp strings."

"Have you seen these notes before?"

"They look like the notes of the chords—but not solid chords."

"So what are they called?"

"Broken chords."

"They are played with both hands."

"Yes, just like playing a harp."

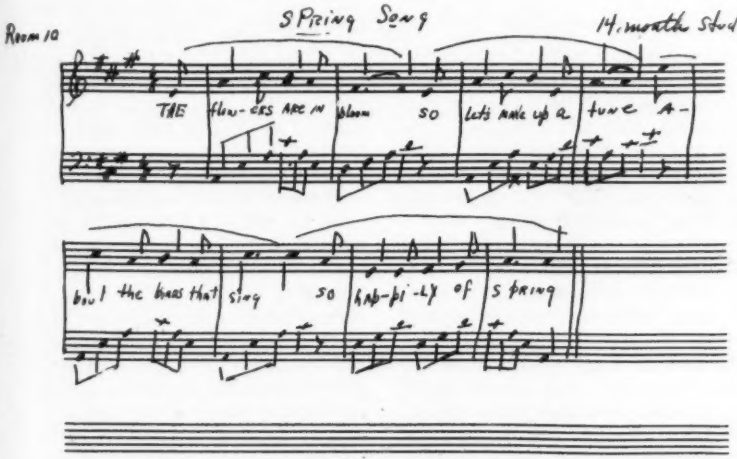
All through the year this piece was one of the favorites, especially with the boys. They fought for turns to play it in major, and then in minor.

At the beginning of the new year, 1951, we had the pleasure of welcoming Dr. John C. Kendel to the American Music Conference. He was very gracious with the children and teachers on his visit to the school. He commended the children on the fine progress that they had made; the friendly atmosphere of the class room, and the practical usefulness of each phase of the lesson.

Another unique demonstration was planned for March 9th, 1951. The auditorium took on all the physical features of a class room. We set up card tables in the space in front of the stage facing the four spinets. Cardboard keyboards, desk racks, and books gave the children the sensation of being whisked bodily on a magic carpet from the classroom to the auditorium. Parents and friends of the children of the five classes found their chairs facing the groups on three sides. (Imagine a classroom with invisible walls.) For the first time, to their complete amazement, the parents could see their darlings actually play the piano. The twenty minutes assigned for each group to go through the routine of a regular class lesson, allowed ample time for every child to play. The master of ceremonies, Mr. Vern Marcau, was so impressed that he declared; 'every principal of every school in the city should have been present.' The many favorable comments, the many delightful letters, and above all, the happy light in the eyes of the children, more than compensated for the short preparation involved. There had been no rehearsal. The pianos had been moved that day!

The most thrilling experience of the year for both children and teachers came during a week of early spring. The winter had been long. The snow storms seemed never-ending. All of a

(*Turn to page* 28)



After 14 months study of "Keyboard Experience" the children of room 10 composed this fine little piano piece. Through the experience gained from this simple but effective method, thousands of children will be better sight readers and interpreters.

Harold Bachman And His

University of Florida "GATOR BAND"

By George Bayless
Bandmember—'53

A humble group of 16 musicians huddled together on the University of Florida campus in Gainesville one day in 1914. This proud aggregation modestly claimed they could play anything, anywhere, and at any time. This was the first official university band since the institution's beginning in 1853.

Because of their follow-up of these boasts with the latest of rag-time hits, the group lived in mortal fear of a visit from the Mother's Club, an assortment of matrons who obviously frowned upon such musical hi-jinks.

Today, when the 120-piece mammoth Fightin' Gator Band highsteps onto the field in football stadiums throughout the South, it's hard to picture the escapees of the Mother's Club as the immediate ancestors of the greater Gator Band at the state school.

Behind this sudden upswing of the band's reputation and prominence among the nation's top college groups is the cigar-munching, warm-smiling Col. Harold B. Backman, veteran educator, soldier, and bandsman, a famous name in American band circles.

The charming Colonel, past president of the American Bandmasters Association, has developed the band to a spot of outstanding distinction.

Following his appearance in the school in 1948 after transferring from the University of Chicago as Director of Bands, Colonel Bachman developed a fine organization whereby today there are seven distinct bands under his supervision.

The recent Florida band renaissance has not gone unnoticed among the student body and the people of Florida.

During the 1950 football season, the 10,000 member student body recognized the band's importance in school spirit. Under the heading "SEND THE GATOR BAND TO THE BLUE GRASS LAND," $5,000 was raised in a week to send the band with the football team to Lexington, Ky., for the Fla.-Ky. grid tilt.



Harold Bachman

It was freezing, snowy and muddy that day, and the only blue substance in sight was the chilled scantily-clad majorettes and cheerleaders. The team lost, but the trip was a milestone in the band's history showing the vital role the musicians had played in campus activities.

Florida's seven bands are: football band, concert band, reserve band, military band, pep band, Gator variety band, and the summer school band.

The football band accompanies the football team to many games, plays at monstrous pep rallies prior to game time in downtown squares such as Jacksonville, Tampa, and Miami, treks to state pageant parades during the year, and is on call for general marching appearances. However, only a small fraction of the requests for the band are fulfilled as the band is constantly playing for one function or another throughout the state.

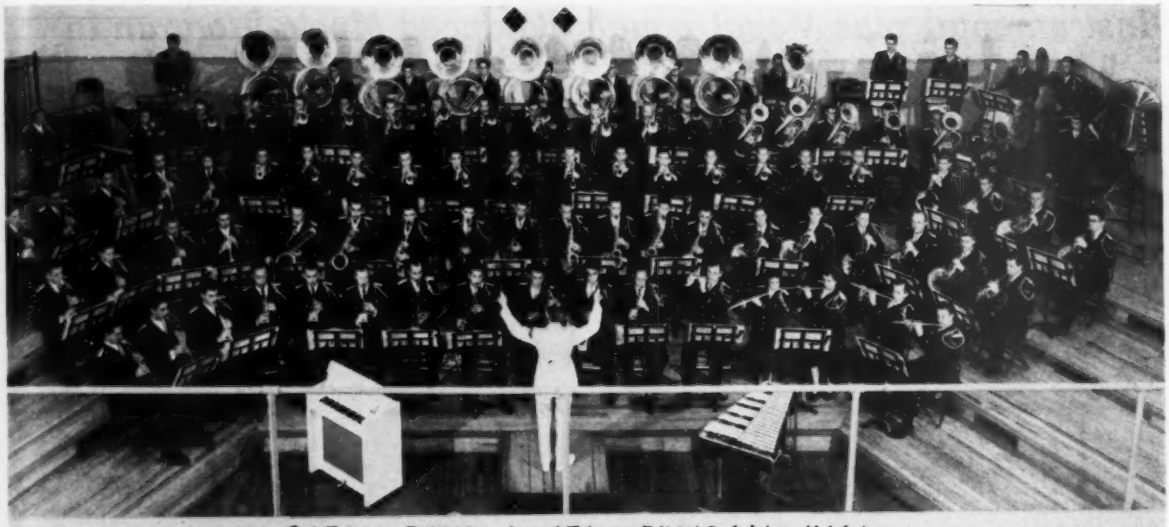
Giving twilight concerts on the campus Plaza of the Americas, attending dedications in St. Augustine for a Latin American patriot, and in White Springs for the Stephen Foster Memorial, the concert band does some traveling, too. Those twilight concerts are campus favorites, and several thousand persons attend the relaxing music under the Colonel's baton.

The concert band also took a tour through the central state region playing before thousands of more Floridians and music lovers. To top off last season's successful band, a trip to the famed Daytona Beach playground for a swim, buffet lunch, and concert was given the bandsmen. At this concert, nearly 5,000 fans attended, the largest crowd in the bandshell that year. Everyone was sunburned and water logged, but it was certainly a rewarding function.

The reserve band, under the direction of Mr. Reid Poole, a former prodigy of Colonel Bachman's at the University of Chicago, provides an opportunity for musicians to play in a group whereas they wouldn't have time for the Gator band. It is also a 'B team' for the Gator band, training future members for a larger role.

Playing for the ROTC weekly reviews, the 72-piece military band is a vital function of the university bands. Under the direction of Mr. Arnold Wirtala, the group plays for all military parades, and presents an annual concert.

Groggy-eyed, but pep-happy, members of the versatile pep band play for team sendoffs and squad home-



GATOR BAND IN ITS REHEARSAL HALL



A DEDICATION IN ST. AUGUSTINE



A PEP RALLY IN JACKSONVILLE



VARIETY BAND AND GIRLS GLEE CLUB



THE MILITARY BAND LEADS A REVIEW

comings from faraway victories, sometimes these ensembles playing "Orange and Blue" as early as 7:30 a.m. in the morning. And, considering the cold winter mornings, it takes quite a bit to get the notes out of the brass and reeds. This 30-man group is on call nearly 24-hours a day and are well-known on campus as alarm clocks for late sleepers. Playing at basketball games, pajama parades, and other occasions, the pep band further instills the pulse of the bands into the campus atmosphere.

With Mr. Poole on the podium, the newest addition to the band list is the Gator variety group. After making their debut with the Florida Follies stage show, popular demand has kept them active on campus. The 20-piece dance band highlighted last year's performances with an appearance at the Jerry Colona show in conjunction with the Esquire beauty contest.

The summer school band is the only official university band for the summer term. It gives twilight concerts on the plaza.

These seven bands offer musical opportunities to more than 300 men and women. Besides these groups, is the university symphony and choral organizations.

With the numerous bands, and the prominence of the Gator band in national music circles, a natural conclusion would picture a music school and many music scholarships for talented bandsmen.

However, both of the latter aspects are conspicuous by their absence at the Florida school. Out of the some 250 college bands in the country, it

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Instrumental plus Vocal equals Balanced Music Program In

The Cazenovia Story

IT WAS SEPTEMBER 6, 1949, the first day of classes at the high school in Cazenovia, Wisconsin. The band period had just begun and the school's new principal and band director waited for the young musicians to settle themselves. A count of noses revealed 19 musicians, including 5 cornetists and 7 clarinetists. Of course, the high school enrollment was slightly under 100, but even so, this was a mighty small band.

Investigation of the band's past record indicated that it had competed in Class D, Wisconsin's lowest class of competition, and had received mostly 3rd ratings. It wasn't a very encouraging situation.

Director R. S. Snelling's first step was to campaign for more band members. Music aptitude tests were administered to all students above the 4th grade. Parents of those receiving high scores were notified by letter and telephone of their child's test results and urged to encourage him. Soon announcements were made of a display of new and used instruments to which all parents and students were invited. Previous to this meeting, all were informed of "pay-as-you-play" plans and other data on the purchase of instruments.

The School Board aided the program by purchasing a new baritone saxophone much needed by the band. When the smoke cleared away, Cazenovia high possessed a forty-piece band. However, it was composed mostly of beginners. At first the regular band period was divided so that the beginners received separate attention for half the time and the other band members rehearsed during the remaining half. Group teaching methods were used, and extra help was given beginners by the more advanced performers on the respective instruments. Lots of time and practicing were required, but when music festival time arrived, the whole band was entered a step up in Class C competition and received a 2nd rating. Soloists and ensembles weren't idle either, and C.H.S. had 15 entries in the district solo-ensemble contest as compared to 5 for the previous year. Three entries out of the 15 received starred first ratings making them eligible for state competition, a previously unheard-of result for Cazenovia. A clarinet duet entered in Class A and went on to receive a first division rating at the State Contest.

Vocal music was being developed, meanwhile, a girl's glee club grew up. Previous glee clubs had been small Class C groups which had great difficulty singing in any more than two parts. Since the enrollment of C.H.S. is 75% from rural schools and the remainder from the village grade school, all students had had little or no musical training prior to high school. Only a handful of glee club members could read notes at first. All music had to be taught by rote, and even then, everyone had a tendency to sing the melody. Fundamental music reading was started, while at the same time the glee club went to work on some colorful two and three-part songs. Separate sectional rehearsals were held for second soprano and alto sections and all voices were tested to be sure that everyone was in the section for which she was best suited. No one, however, was eliminated, because Mr. Snelling felt that everyone who wanted to sing should have a chance.

At Christmas time a concert by the band and glee club impressed the listeners. The band, appearing as a unit for the first time presented a number of Christmas selections after which the glee club sang a group of Christmas choral numbers from a stage lighted only by two lighted Christmas trees.

When springtime came, and contest numbers were being chosen, the Glee Club voted to do the imaginative "Soft-Footed Snow" by Sigurd Lie, which happened to be on the Class A required list for Wisconsin contests. Everyone worked together, and the organization turned in a creditable Class A performance.

Summer arrived and school was out, but this was no time for C.H.S. musicians to put away their instruments until fall. A full schedule of rehearsals and sectionals was begun. Most practicing had to be done in the evenings, however, because a high percentage of the musicians worked in the fields during the daytime. Alumni band members joined the high-schoolers for a summer concert series. Everybody worked.

Summer brought two more instruments, too. A new baritone and bass drum improved the general tone quality of the band. The American Legion Auxiliary purchased additional music for the Girls' Glee Club and entertained the group at a party in their honor.

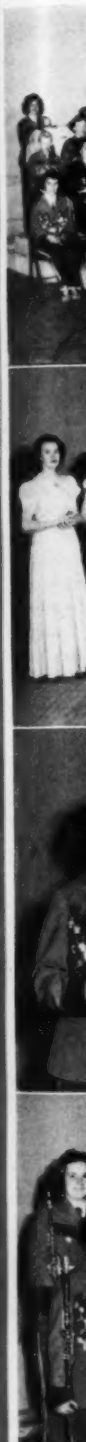
With the coming of fall came new

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Written especially for The School Musician

By *R. S. Snelling*

Director of Music, Cazenovia Schools, Wisconsin



This
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bands

All This In a School of Less Than 100



This group of eight pictures shows how the people of Cazenovia, Wisconsin, are striving for the balanced school music program. (Upper left) A fine 36 piece concert band. (No. 2 left) The Class A Triple Trio which received a 1st division rating. (No. 3 left) The Clarinet Trio that also took a 1st division rating at the State Contest. (Lower left) These eleven medal winning girls constitute part of the woodwind section. (Upper right) A beautifully balanced class A Girls Glee Club with director Snelling. (No. 2 right) The bands fine saxophone section with balanced instrumentation. (No. 3 right) The second Triple Trio to win a first division rating. (Lower right) A proud and determined trombone section indeed.

Some PIT-FALLS

Facing the young

BRASS STUDENT

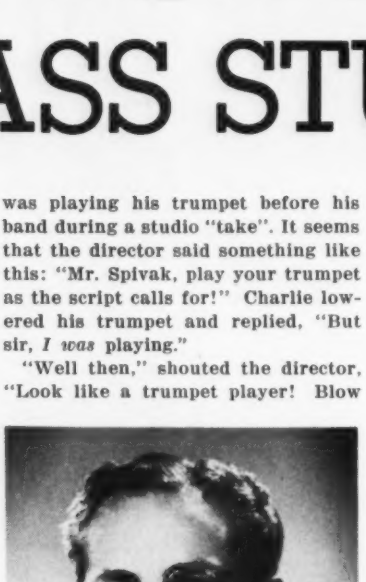
IT IS MY INTENT to discuss several of the pit-falls on the road to successful brass instrument playing which one rarely hears mentioned by teachers or finds in the explanatory material included in instruction books. Many musicians after having received the proper credentials from a college or university continue to be puzzled because, of the many brass students who pass under their guidance over a period of years, only a handful ever acquire a free, sonorous, and flexible quality of tone coupled with endurance and confidence. Although these students may receive an ample amount of intelligent instruction in embouchure formation and in diaphragmatic breath control and are sufficiently talented, somehow they never become first-class performers. It is my sincere belief that the reason may be blamed in part on the following factors:

1. Pre-conceived Student Attitudes.
2. Background and Understanding of The Teacher.
3. Available Instructional Material.
4. Personnel and Performance Pressures.

1. *Pre-Conceived Student Attitudes*: Have you ever picked up a popular national magazine which features on the front cover an illustration of a uniformed tuba player in action? Usually he is shown in an attitude which suggests that a fire cracker has just exploded inside his head. His eyes are popped out! Each cheek is blown out until it appears that it is about to burst! In many cartoons I have seen, in both magazines and newspapers, wind instrument players are shown in all sorts of agonizing poses which may provoke a laugh from the viewer but also help to establish a belief that weight lifting is a very relaxing past-time by comparison.

I have always enjoyed the anecdote concerning Charlie Spivak and the movie director at the time Charlie was playing his trumpet before his band during a studio "take". It seems that the director said something like this: "Mr. Spivak, play your trumpet as the script calls for!" Charlie lowered his trumpet and replied, "But sir, *I was* playing."

"Well then," shouted the director, "Look like a trumpet player! Blow



Lowell P. Little

out your cheeks and get red in the face!" In other words, the director wanted Charlie to be consistent with the nation-wide impression the non-musical public holds regarding trumpet players. This attitude has been fostered largely by some of the grotesque stances and contortions employed by the so-called "go men" in the nation's more frantic dance bands viewed on television and in person. As such, this is out and out showmanship and not intended to be emulated by the serious music student. Further, these same persons, with their constant attempt to play higher and higher (far beyond the normal range of the instrument), tend to place a questionable virtue on nothing more than extreme altitude in their striving for the spectacular.

Place a brass instrument in the hands of the average neophyte and observe the results. Usually, he will brace himself, inhale high in the chest, hold the air in his lungs by tightly closing his throat, tense every muscle and tendon, and pinch his lips so tightly together that they could not possibly vibrate with any degree of freedom. What happens? Probably one of two things: nothing, or a tremendous explosion of noise! Where a prospective player has purchased his own instrument prior to receiving any instruction he usually has experimented with it at home at the expense of his family and neighbors. Sometimes with the result that the above procedure has developed into a rather fixed habit-pattern. Also, he has probably made repeated attempts to "make like" the stratosphere artists on the radio which may have resulted in considerable damage to his undeveloped embouchure and may have caused further reinforcement of a tension-strain pattern.

2. *Background and Understanding of The Teacher*: Let us suppose that this typical beginning brass player enrolls in one of the beginning class groups in a public school. Is his teacher an accomplished brass instrumentalist himself? Perhaps he is a vocalist or a violinist. More likely, he spent a semester or so in a college brass class similar to the one he is now teaching where he probably learned little more than the proper fingerings and slide positions.

Does this typical background doom this teacher to poor results with our beginner? Not if he is sufficiently interested in his work to observe excellent performers, seek every opportunity to discuss his problems with them, and attempt to analyze the factors contributing to their success. Let us suppose that the teacher is an accomplished brass performer. Too often he is insufficiently self-analytical to really understand the fac-

tors leading to his own success. It is surprising how few fine brass performers understand *what* they do. Many will ask a student, "How *much* do you practice?" Not, "*How* do you practice?"

Does the teacher thoroughly realize that a completely relaxed physical attitude on the part of the performer is a primary consideration before attempting to produce a musical sound? Too much adherence to rigid posture and other disciplinary procedures can lead to undue physical tensions. Due to the sympathetic response of the player's entire muscular system it takes considerable time and patience, on the part of the teacher, to guide him to the point where he is able to contract his embouchure, diaphragmatic, and abdominal muscles properly while remaining relaxed in surrounding areas.

Many players, upon inhaling, unconsciously hold the air in their lungs prior to beginning a tone by closing the throat. Often, this procedure results in a "double-take" attack with the simultaneous release of the tongue and the throat. The teacher must realize this natural tendency and aid the player to develop the habit of maintaining the air in the lungs by keeping them extended until he is prepared to release the proper pressure of air against the tongue in preparation for the attack. Otherwise, the throat is likely to remain partially closed. Especially will this hold true if there is any degree of tension in the muscles surrounding it and in the base of the tongue.

Further, the teacher must understand that the lips must be given time to develop the necessary resiliency and flexibility whereby they will begin to vibrate instantaneously with a sufficient amount of air reaching their aperture. All "warming-up" should be performed in the low and middle registers with a minimum of effort. With the failure of the lips to respond *there is an automatic tendency for the player to exert undue mouthpiece pressure and for his tongue and throat muscles to react by contracting and thereby swelling.* This condition aggravates the situation by seriously interfering with the free flow of air to the lips. Many, many, times what is diagnosed as "lip trouble" is due to other factors. The finest brass teacher that I have ever known stoutly maintained that 75% of successful brass instrument playing was determined by what happened behind the lips! Still, we constantly hear teachers and players alike confining the greater amount of their thinking and discussion to the embouchure.

Psychologically speaking, a teacher who habitually calls attention to a student's weaknesses in a derogatory manner before the other members of the class, in any way resorts to sarcasm or otherwise belittles the student in the eyes of his classmates, is interfering with his enjoyment of the activity at hand and his ability to achieve a relaxed physical attitude. This may ultimately and permanently destroy the student's development of self-confidence. Physical relaxation is, of course, not to be confused with mental relaxation as related to close concentration upon the activity at hand.

3. *Available Instructional Material*: Since class methods are designed to accommodate all band instruments in one group many undesirable features are inherent in their construction which are probably unavoidable. The most undesirable feature, in the majority of class methods, is that the brass players are forced to play tones which are much too high in range for the student's degree of breath support and embouchure development. This is particularly true in the case of cornet, trumpet, and French horn players whose instruments offer greater resistance. Too,

(*Turn to Page* 35)



Balance and intonation are constantly being stressed by Mr. Little in his various ensemble groups. Pictured above is this fine brass sextet which utilizes the recording type tuba for better tonal blending.

Written especially for The School Musician

By Lowell P. Little

Director of Bands, University of Denver



Five cornets and three trumpets make up this beautifully trained and disciplined section of the University of Denver Band.

LET THEM PLAY

By *R. Russell Aukerman*, Director of Morehead State College Band, Ky.

In the Teaching of Instrumental Music one of the biggest problems is the high percentage of beginners who never become good enough on an instrument to get into the band. How many of the youngsters in your school who started to learn a band instrument last fall are still playing that instrument today? Unless you were exceptionally fortunate you probably must admit that only about half, or even less than half, of those aspiring young musicians are still plugging away today. The others at some time during the year decided to give up the effort, usually dropping out one at a time. If yours was the average situation, one or two stopped after the very first lesson, a few more after the second or third lesson, and then one at a time fairly regularly throughout the rest of the school year. To make matters still worse, you can count on yet a few more deciding to not continue their study next fall.

What causes this high mortality rate among instrumental music students? Do parents fail to give enough encouragement to their children during the difficult beginning stages? Are the instruments of such poor quality that they are difficult to play and therefore discouraging to the students? Is the time of the better students so filled with extra studies that they haven't enough time for music? Does the principal not allow enough time in the schedule for music? Are the young people of today not serious minded enough for music study? Any of these or one of a host of other reasons might be the answer, but usually the solution lies in another direction — is the music teacher failing to make the course of study interesting to the students?

We music teachers have long been both happy and proud to teach a subject which is taken only by those who are interested in it. Then most of us cry about the lack of students, and blame the deficiency on everyone but ourselves. Perhaps it is time to take stock of the situation and to try to do something about it.

Why is beginning instrument study uninteresting to young people? The only satisfactory answer is that it takes the student such a long time to become good enough to play his instrument. He often is made to learn scales and exercises to near perfection before he is allowed to attempt to play any real music. If he plays his lesson less than perfectly today, he must study the same lesson again for next week. If he hasn't a lovely tone quality he must spend a large amount of his practice time playing long tones. Why would a youngster not become discouraged, or at least disinterested, with such a program of study as this?

The young person who starts on an instrument does so because he wishes to play that instrument. He wishes to play something his parents and friends can recognize and will enjoy



R. Russell Aukerman

hearing. He wishes to be successful! If he feels that he is making progress, that he is learning to play his instrument, he will not quit. The teacher's problem is to give him that feeling of accomplishment and success.

The first thing to be done is to choose a good, modern instrumental method to be used in our teaching. Select one that does not progress too rapidly, so that most of the pupils will be able to easily prepare one lesson for each class meeting; one that has many simple little songs that are well known and that the children may be proud to be able to play; one that lies well within the playing range of all the instruments and does not attempt to teach too high or too low notes at an early date; one that does not insist on scale studies or a wealth of other technical knowledge before allowing the students to play easy melodies. After you have carefully chosen your method book you are ready to start teaching.

The first day you meet a class of beginners show each of them the proper way to hold the instrument, proper lip position for playing it, and help each to get an acceptable tone on a note near the middle of the range of his instrument. Then have the group play all of lesson one in the book no matter how badly it may sound. Continuously check and correct their playing positions and embouchures as they play, but keep them playing. Assign lesson two for the next meeting of the class before they leave.

At the second class meeting help each student find the correct way of holding the instrument and the correct lip position again. Very briefly review lesson one, and let the class play completely through lesson two no matter how poorly some of them may play it. At all times continue to correct their playing positions and embouchures as they play. Assign lesson three for the next class meeting.

At every meeting of the class, after a short review of the work done at the previous meeting, let them play completely through the assigned lesson, regardless of how it sounds. Don't worry about too many details, but keep correcting playing position and embouchure at all times. If they play wrong notes, but with correct fingerings, don't stop them, for if part of your teaching is that they should listen to each other while they are playing they will soon correct this for themselves. Approximately every fifth or sixth lesson should be taken to review the previous work from the beginning, and no new lesson should be assigned. Don't make the mistake of having the class wait for the one or two slow individuals or you may lose the more talented and more ambitious ones of the group. You shouldn't mind losing the slower and poorer ones since they will never make good band members anyway.

The important thing, and the real solution to the high mortality rate, is to keep them interested by letting them play!

Choral Section

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Address all Correspondence to The School Musician, Choral Editor

Singing Success for Everyone

By Marion Flagg
Consultant in Music Education
Dallas Independent School District, Texas

THE EYE MAY BE THE WINDOW to the soul, but the voice is the brightest jewel of the personality. No sound is so welcome as the first cry of the new-born babe; no sounds more expressive than his cry of hunger, of pain and discomfort, of fright, or of pleasure and well-being. Even his use of the precise defining sounds of intelligible speech are foreshadowed in the muscle actions of sucking, swallowing and chewing. And singing itself appears in the babbling, cooing sounds of delight of early babyhood, as the first manifestation of the most intimate, the most completely personal and satisfying form of human communication, that of speech and song.

What is done to make use of these inborn capacities in the early years before the child comes to school is of vast importance. Singing to and with young children, encouraging them to move rhythmically, providing music for them to listen to and participate in require from mother and dad a minimum of musical training, but pay large dividends in lifelong satisfaction and success with music.

Singing for the joy of singing and the beauty of song is the birthright of everyone. The most sensitive instrument of all is the one every one has, and has always with him—the voice. Some it is true have less capacity for vocal expression than others; some prefer other kinds of musical expression; and some few have little or no urge to sing, whether for physical or psychological reasons. But for practically all persons, the singing equipment is usable with enjoyment and all should be led to sing with ease and confidence, because they feel like singing and have something to sing about.

Singing is the most important activity in a program of personal growth through music. This is true because the voice is the universal instrument, and because participation in group singing opens up so effectively so many opportunities for musical experience and growth. In singing, every musical learning can



Marion Flagg

be made manifest. Even with some limitations as to range of sounds employed and resources as to tone color, choral music has a range of expressiveness and a directness of communication that place no limits on greatness of musical worth.

The marvel of the musical world is the delicacy and intricacy of the vocal instrument, and the simplicity of its operation. Only two conditions are essential—an alert body, free from muscular tension, and an ear imagery that will automatically gear the vocal mechanism to the desired tonal output.

Singing is first of all a motor activity which involves the whole organism. Posture must be erect, with no blockages to the free flow of energy; the five lumbar vertebrae should maintain their normal inward curve to keep the bony structure of the upper torso balanced and open. The hinge between skull and spine—the medulla oblongata—should be free and open; "let the back of your neck go long." The hinge between jaw and cheekbone should be free and flexible; "let your jaw hang long inside your face." With these three



From a high school enrollment of 147 pupils comes this fine 82 voice choir. Richard Briggs the choir reporter says "Our director Mr. Bert Skakoon is doing a splendid job of selling musical instruction to our community of Beulah, North Dakota.

key points in balance and free of tension, the vocal mechanism can operate freely: there will be plenty of breath for the musical result the ear demands; the vocal bands will operate efficiently, to produce the desired pitch; the spaces, bones and tissues of the head will resonate freely with the aid of the m-hum which is basic to good tone, and the articulation series of vowel consonant sounds will be effortless and clear.

With the mechanical equipment so perfectly designed and free to respond, the teacher finds her problems arising from two sources. The building of attitudes is easily within her control. If she and the children have fun singing, if she capitalizes on every moment of success for the building of confidence in each individual and in the group, the most disinterested child will in time be brought into the group activity of his own initiative. No pressure or urging will do the trick; no one can be forced to want to sing!

The greater problem for the teacher is the diagnosis and patient elimination of conditions causing lack of success in singing in tune. Everyone realizes today that the inability of some to make their singing conform to accepted song patterns is an evidence of lack of musical development, not a fixed limitation of musical capacity. There may be present a less selective sense of pitch perception, but anyone with an understanding of his task and a desire to master this skill can do so. There is no such thing as a "monotone."

While factors resulting in poor pitch reproduction vary, the most significant one is a lack of imagery—the ability to hear tones inwardly, in "the ear". A person must have a sense of music within him before he can gear his voice to its reproduction. He must discover throughout his whole body what a musical tone feels like; listening to someone else's tone will continue to fail until he makes the discovery that his own tone, of whatever range or quality, is *music for him*. When he can reproduce his own tone, with the unique pleasure it gives him, the teacher recognizes that his musical perception (that mysterious combination of sense impression and nerve reaction identified as music), his ability to image tone (hear it inwardly), and remember it by reproducing it (memory), has given him a starting point without which musical growth is impossible. There can be no music coming through the voice except as it reproduces music heard within the ear. INWARD HEARING IS THE FIRST PRINCIPLE OF MUSICAL GROWTH.

The concept of tuning the ear and the voice is a simple one to children in this radio age. Even first grade children use the "radio technique" successfully. "How many of you can tune your own radio? If you don't tune *right into the middle of the music* you want, what happens? Static? What kind of static does your radio make? (A fine time had by all, reproducing stuttering, whistling sounds of static.) What else might happen — you go into the wrong station? Did you know the radio program comes in on a beam? Pretend you have your own radio in your throat. Let me be the beam (hum a medium tone) and tune your radio into my beam. (Gleeful clicks and turns as they turn their radio on). Mary, let me hear your radio. Is it tuned to my beam? Jimmy, how about yours? It isn't tuned right? Tune up those ears! (Sometimes pantomime screwing up his ears). Well, Jimmy *you* be the beam *and* see if we can tune to *you*. Were we in the right station?" The chief advantage of such a device is that the attention is on something outside self-consciousness, as well as being a scientifically sound analogy.

The concept "tune your ears", "tune your voices" works automatically, once established, and operates in many situations. A song inattentively sung will come alive with the direction, "Sing this time by tuning into the very center of your tone."

With the concept of tuning ears and tuning voices the hoary tradition of "monotone" is gone forever; the word dates the user. The term "untuned voice" indicates a stage of growing perception to be moved out

(*Turn to page 43*)

Eminent Ladies of School Music

Gertrude Scherl, Oshkosh, Wisconsin



The staff of The SCHOOL MUSICIAN is proud to present Miss Gertrude Scherl for a prominent place in the hall of "Eminent Ladies of School Music".

This distinguished young woman is Gertrude Scherl, Vocal instructor of the 7th, 8th, and 9th grades at the Merrill Junior High School in Oshkosh, Wisconsin.

She received her advanced training at Lawrence College, Appelton, Wisconsin, and Northwestern University, Evanston, Illinois.

During the past ten years that she has been directing the Vocal Work at the Merrill Junior High School, she has developed many beautifully trained and balanced mixed choruses, girls' choruses, and vocal ensembles.

Her school and community programs are truly masterpieces, entailing many hours of careful preparation and study. She is constantly striving to improve these programs through observation and analyzation of such great performances as are presented at "Ravinia".

She is the local champion of the Civic Music Association. As a diligent worker in this project, she helps to bring the finest of music to the students under her baton.

The students of Oshkosh not only respect their Miss Scherl, they love to work for her in every way possible. She has truly opened the door of a richer and more fuller life for hundreds of young men and women through her musical teachings.

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Who's Who in School Music

School Music News

Music for Your Public

Section of The School Musician

Vol. 23, No. 2 OCTOBER, 1951 Page 23

U. OF WISCONSIN PROVES READING COMES SECOND

U. of Wisconsin Proves Point in Music Education

Madison, Wis.—Bare-footed and grimy-faced from playtime activities, a group of Madison youngsters were rounded up for a spur-of-the-moment music lesson at the University of Wisconsin to prove a point in music education.

The point which was brought home to teachers at the Elementary School of Music institute, held at the University, Aug. 14-15, was that music should be taught as an emotional and physical experience before instruction in reading notes is given.

And the seven grade school children who were brought in for the demonstration helped to prove the point under the instructorship of G. Lloyd Schultz, state supervisor of music education in the Wisconsin Department of Public Instruction.

Before their on-the-spot debut before the teachers, the children had no idea of the tune they were to learn. They were taught in easy steps.

First, they were led into discussion on parades and the type of music that accompanies them—something with which every child has an immediate knowledge.

Then they marched around, making drum sounds and playing a four-note tune on flutophones and sweet winds—instruments used in elementary music classes.

"We want to teach them to play a marching tune without having any idea of the notes they are using," said Supervisor Schultz.

Learning the notes came next. They were written on the blackboard and used by the children in creating original tunes.

The idea behind this sort of instruction, according to Schultz, is to let the children feel a need for learning the notes before they are written out for them.

Other demonstrations at the institute revealed that music instruction on the elementary level is more than a course in learning to read notes.

As Gladys Tipton, associate professor of music at the University of California in Los Angeles, put it, "we must stimulate creative listening and let the children respond in their own terms."

There is never the same sort of response to a piece of music. Letting the music say what it will to the individual child is better than imposing a stereotyped interpretation, according to Miss Tipton.

She pointed out that introducing obvious rhythm patterns and then graduating to more subtle forms of expression lets the child move from the simple to the complex.

As part of her demonstration, Miss Tipton used records which reveal the basic A B C's of music to the child. Fast and slow, consonance and disconsonance, high and low variations in a piece of music can be actively learned by accompanying instruction with illustrations.

Let the child dramatize what he hears by telling a story about the music, playing an instrument in accompaniment to a record, and giving a visual picture of what the music says in poetry, colors, design, and words, she added.

"After the child is completely familiar with the music, then teach him the name of the piece and the composer," Miss Tipton said.

Pointing out one of the necessary building blocks in music education, Miss Evalene J. Bell, John Mills School, Elmwood Park, Ill., demonstrated where rhythm fits in.

Using a model class from the University of Wisconsin Summer Laboratory school, where she taught this summer, Miss Bell put her rhythm lesson across by having the children bounce balls, skip rope, dance, and play instruments in time to the music.

We have to make music in the elementary schools as exciting for the child as the pieces he hears on television or the radio. In order to compete with the music from the streets, we have to make music more than a lesson in half and whole notes, she asserted.

The educators agreed that physical and emotional experiences in music lay the ground work for advanced intellectual experiences later on.

The institute was sponsored by the University of Wisconsin Schools of Education and Music, the State Department of Public Instruction, and the Wisconsin School Music association.

Catholic University Holds Successful Music Clinic

A very successful two-day music clinic was held at Catholic University, Washington D. C. recently.

The institute was sponsored by the Washington Archdiocese's office of education in cooperation with the American Music Conference and the music department of Catholic University. More than 700 teachers from Washington area parochial schools attended.

Major Landers Feted After Chicago Honors Him at Chicagoland Festival

Major George Landers, (91) oldest living member of The American Bandmasters Association, won the hearts of 100,000 people at the Chicagoland Music Festival at Soldiers Field when he conducted a massed band of 1,000 pieces.

And then the Major returned home to his little town of Clarinda, Iowa. The Municipal Band was on hand to greet him. Scores of people were there to say "Welcome home Major." A proud moment too was when Major Don Drake said "We are proud to have you back again Major."

Mann School Forms a Community Orchestra

Children and adults in the neighborhood of 231 W. 246th St., New York City, wished they could have an orchestra.

The faculty of the Horace Mann School soon heard about this interest. They immediately set about making plans for the formation of a neighborhood community orchestra.

John H. Mitchell, newly appointed head of the music department, is confident that the orchestra will be a huge success. Adults and children are currently in the process of proving he is right.

Charles Leonhard Joins U. of Illinois Faculty

Urbana-Champaign, Ill.—To develop its new graduate program leading to the Doctor of Education in Music Education, the University of Illinois has named Charles Leonhard, musician and educator of Teachers College, Columbia University, to its faculty.

They Learned It From The School Musician



Here is proof that the readers of The SCHOOL MUSICIAN DO make a practical use of the ideas it contains. This Halloween Punkin face is copied from the formation as posed by the University of Michigan band in a recent issue of the magazine. The East High School Band of Sioux City, Iowa, liked the idea so well that it was used for the Halloween theme, along with the skeleton, etc.

The East High Band was honored on September 22, by being the featured High School Band at the first Iowa State football game of the season, at Ames. Cordially—Dale Caris, director, East High Band.

An SM Reporter Tells About HIS High School Band



This beautifully uniformed and balanced instrumentation band is from West High School, Green Bay, Wisconsin. Read Gary W. Longrie's (SM reporter) own story of this outstanding concert and marching band in his news story below.

Green Bay Band Performs for Pro-Football Game

By Gary W. Longrie
SM Band Reporter, H. S. Band
Green Bay, Wisconsin

A distinct credit to Green Bay, Wisconsin and West High School is its concert and marching band.

The well-drilled organization under the direction of Mr. Lester A. Skornicka, has achieved a high degree of musical perfection and performance, both on stage and field.

At the Fox River Valley-Lakeshore Music Auditions held at Oshkosh, Wisconsin, the band received high honors. Bands were judged by Mr. Emmet Sarig of the University of Wisconsin.

Invited to perform at the Packer-Giant football game held at Green Bay, the band presented an impressive variety of maneuvers and formations that were especially prepared for the occasion.

The band performs for many school functions including basketball, football, pep assemblies, and school dances.

Mr. Skornicka's students were not idle last summer. Most of them took private lessons and appeared in a summer recreational band.

Our band has created many clever spectacles by using small umbrellas, small colored pen-lites, gas-filled balloons, etc. etc.

Mr. Skornicka, "Prof. Skornicka" to his band students, is tops as a person and a school music teacher. His continuous encouragement and help, plus his own unselfish hard work has earned him a most respectable and dear place in the hearts of his students and the entire community.

I am proud to be a member of his class, and I believe you would enjoy seeing our band perform. When you are in the Green Bay, Wisconsin area, come and "meet the band."

Ed.—This was an un-edited report from the SM (School Musician) reporter of the West High School Band, Green Bay, Wisconsin. Appoint an SM Reporter for your Band and send us your news.

U. of Texas Forms Britt Cello Ensemble

The College of Fine Arts of The University of Texas, Austin, Texas, announces the formation of the Britt Cello Ensemble founded by Horace Britt, internationally famous cellist and chamber music player.

Composed of Britt, Phyllis Casselman Young, Martha Lee Baxter and Merle Clayton, the ensemble will present its first concert on November 11, during the 10th annual Fine Arts Festival of the College of Fine Arts. Mrs. Young, Miss Baxter and Mr. Clayton are graduate students of Mr. Britt at The University of Texas.

Sexton H. S. Band Acclaimed By Press

The J. W. Sexton High School Band of Lansing, Michigan recently completed its third coast trip in the past two and a half years.

Philadelphia engaged the band as the feature band of its annual Music Festival. The band appeared along side such organizations as Meredith Wilson, and his orchestra, Duke Ellington, Benny Goodman, Duke Ellington, and the Festival Symphony directed by Alexander Smallens, etc.

"Perfectionists of music and marching

(*Continued on Page* 54)

Jump and Jive With Catholic Hi!!



These four seniors of Joliet Catholic High School, Joliet, Illinois, can really get in the "groove" when needed. They are booked for many school dances as Don Cordano and his Orchestra.
The members are Ray Muenzing, traps; Bob Bayci, accordion; Jerry Herbst, tenor sax, and Don Cordano, tenor sax and clarinet. Wm. Reed is the director of the Catholic High School Concert and Marching bands.

Chicagoland Music Festival Attended By 100,000 Music Lovers

There were 8,000 men, women, boys, and girls from 30 states and Canada who participated in the 22nd annual Chicagoland Music Festival in Soldiers' field on Saturday night, Aug. 25.

The audience of 100,000 which attended the Festival, sponsored annually by Chicago Tribune Charities, Inc., sent the total attendance figure over the two million mark. Twenty-one previous Festivals have been witnessed by 1,960,000 persons.

Featured as guest star this year was Yma Sumac, widely-heralded Peruvian singer with a vocal range of four octaves, singing "High Andes," "Earthquake," and "Inca Hymn to the Sun."

Guest of honor of the Festival was Maj. George W. Landers, 92-year-old bandmaster from Clarinda, Ia. Military forces of the nation were represented by the Naval Aviation Cadet Pre-Flight choir, directed by N. E. Dufresne, from Pensacola, Fla., and the 5th Army band, directed by Warrant Officer Leslie Y. Harkness, from Fort Sheridan, Ill.

Other highlights of the program included a patriotic medley by the Festival orchestra; singing of Handel's "Hallelujah Chorus" by the Festival chorus under the direction of Dr. Edgar Nelson, general choral leader; finals of Festival vocal competitions; and the presentation of ballad singers and players from the Kentucky and West Virginia hills, introduced by Jean Thomas, the "Traipsin' Woman," of Ashland, Ky.

Additional features included Hammond organ selections by Porter Heaps; community singing under the batons of Frank Bennett and Forrest McAllister; selections by massed accordian and concert bands organized by Capt. Howard Stube; dancing and singing by 50 Chippewa and Winnebago Indians from the Bad River reservation near Ashland, Wis.; the traditional Festival and match-lighting ceremony; a square dance by 2,100 boys and girls from the Chicago Park District Recreation department; a massed exhibition by 1,000 baton twirlers supervised by Fred Miller; and the singing of spirituals by 1,000 Negro choristers led by Prof. J. Wesley Jones.

The concluding event on the program was a giant fireworks exhibition.

Phillip Maxwell was again the general Festival director and Master of Ceremonies.

Lake Texoma Scene of Vocal Workshop

Lake Texoma, Texas — Ethel Rader, Sherman voice teacher, conducted a summer music colony workshop at the Dallas Yacht Club on Lake Texoma the last week in July.

Many professional singers, university and college voice teachers, and advanced students from Florida, Pennsylvania, New Mexico, Oklahoma, New York, and Texas participated.

All felt it was a wonderful experience and are looking forward to another workshop next year.

Frank Simon Featured Conductor At Clinic



Beloved Dr. Frank Simon took time out from his strenuous directing schedule at the University of Denver High School Band Clinic to show this pretty little clarinetist a simpler way to play what seemed to her a difficult passage. The young french hornist seemed eager to help.

Mid-West National Band Clinic News

Thousands of Band Directors from all over the United States and Canada will have a most pleasant surprise when they attend the three-day National Band Convention at the world-famous Sherman Hotel in Chicago on Thursday, Friday, and Saturday, December 13, 14, and 15. Six of the nation's finest bands will appear and will give superb renditions of the very best and latest band music of all publishers. Sixteen clinic panels will be conducted by Clinicians who will give you the information that you can use in your own band.

The Black Light Fluorescent Clinic on Thursday evening, December 13, will be "out of this world." Black light, Fluorescent Satins, Glo-Coat Paint, and Invisible Powder can be put to practical use in a thousand different ways on your concert stage as well as on your gridiron. This clinic alone will definitely be worth your trip to Chicago.

Reservations are already pouring in. Make your reservation for Wednesday, Thursday, and Friday nights by writing to Mr. John Vidovic, Director of Sales, Sherman Hotel, Randolph Street at Clark, Chicago, Illinois, and mention that you will attend the Mid-West. Don't miss Thursday. It's an Important Day—Three Championship Bands and four Practical and Inspiring Clinics. For a complete program write to Lee W. Petersen, Chairman Mid-West National Band Clinic, Vandercook College of Music, 1655 Washington Blvd., Chicago 12, Illinois, or refer to the September 1951 issue of The SCHOOL MUSICIAN.

University of Michigan Midwestern Conference November 30-December 2

The Seventh Annual Midwestern Conference on School Vocal and Instrumental Music will be held at the University of Michigan on November 30 through December 2, 1951. It is jointly sponsored by the Michigan School Vocal, Band and Orchestra Association, and the University. Last year more than 2,000 teachers and administrators attended from the midwest area.

The All-State High School Band, Intermediate Band, Chorus and Orchestra will be assembled to read new materials, and to present programs which were prepared this summer at the National Music Camp.

Orien Dalley, of the School of Music, is Chairman of the Midwestern Conference.

Glenwood Springs Glee Club And Band From Pop. 3,000

Glenwood Springs, Colorado, is a town of about three thousand people in population. It is located in the heart of the Rocky Mountains on the Colorado River. Many tourists visit the town, both winter and summer. Its beautiful scenic location, in the mountains, is no doubt its greatest asset. Many people come to Glenwood Springs to swim in the natural hot springs swimming pool. The natural hot mineral waters of the pool are said to have a great deal of therapeutic value.

Glenwood Springs is beginning to become music conscious. Many of the patrons of the community attend the concert series, during the summer, in nearby Aspen, Colorado, where many fine artists of the United States appear in concert under the auspices of the town of Aspen. During the winter the town of Glenwood sponsors the Community Concert Series enabling the people to hear many fine artists.

The Glenwood Springs School system, along with the community, are doing their utmost to help in supplying the physical needs of the local school. During the past three years, both the Girls Glee Club and the Band have been completely outfitted with new uniforms. Many new instruments have been added to the band to make it one of the best instrumentated organizations of its size in Colorado.

The total enrollment in the Glenwood Springs High School is about one-hundred and seventy students of which fifty-eight are in girls' glee club. The vocal department, of the Glenwood High School, is under the very capable direction of Patsy Guadnola. Miss Guadnola has spent time studying at Juilliard, N. Y. and with Frank LaForge, New York City. The past summer she has been at State Teacher's College, Greeley, Colorado, working towards her Master's Degree. During her six years in the Glenwood Springs public schools she has made a fine record in producing vocal groups.

Under the direction of Fritz Bramble, band instructor, the band has grown, in three years, from twenty-eight members to seventy members. Fifty-six are from the high school and fourteen are from the grade school.

Musical activities during the school year include concerts by the high school glee club and band, and concerts by the junior high groups. The bands do a great deal of work during football and basketball seasons. The highlight of the musical activities of the school year is the annual school operetta. Both the vocal and the instrumental department combine to present this gala event. Patrons of the community fill the auditorium to capacity during the presentation.

A great deal of the credit for the upsurge of musical interest in the Glenwood Springs public schools goes to the very capable superintendent Mr. H. J. Igo and Mr. Walter Sharp, principal of the high school.

N. Y. State Music Camp Tops Previous Record

On August 25, the New York State Music Camp Inc., Otter Lake, completed its most successful season since it was founded by Dr. Frederic Fay Swift in 1947. During the season 142 campers from eight states and Canada were enrolled in the activities. The various organizations made a total of 114 public appearances before more than 40,000 individuals. Each of the major organizations presented an average of fifty major compositions.

The Concert Band of 75 members was directed by Elvin L. Freeman, Pulaski—President of the New York State School Music Association; and Robert C. Grant, Director of Music in the Olean Public Schools. Guest conductors were: Betty B. Woodruff, Cazenovia; Wayne Camp, Springville; Dean L. Harrington, Hornell; Al Castle, Buffalo; Cecil Tozier, Santa Ana, California.

The Symphony Orchestra directed by Willard I. Musser of the Schenectady Youth Symphony had an enrollment of 55 campers. Leon M. Dussault of the Little Falls Symphony was guest conductor. George Wald was the featured organ soloist with the orchestra.

Boston University Adds Five to Music Faculty

Five new appointments to the faculty of Boston University's College of Music, including that of Fulbright scholar Dr. Hermann von Schmeidel, Salzburgh, Austria, have been announced by Pres. Harold C. Case and Dean Warren S. Freeman.

Dr. von Schmeidel, who is on the faculty of the Mozarteum in Vienna, Austria, will be a visiting lecturer at the college, with many of his appearances open to the public during the coming year.

Other appointments include Allen C. Lannom, associate professor of choral music, and director of the Marsh Chapel Choir; Dr. Paul Giuliana, instructor of organ, Fred Berman, instructor in trumpet, and Margaret S. Chaloff, instructor in piano.

Mr. Lannom comes from Pasadena, Calif., where he was director of music at the Pasadena First Methodist Church and supervisor of adult choruses for the City of Los Angeles Bureau of Music.

Dr. Guiliana, a noted organist and music critic, earned his doctorate in sacred music at New York's Union Theological Institute and Columbia University. This brings to 54 the number of new appointments to the Boston University faculties since last June (1951).

Send Your Jr. High or High School Dance Band Picture & Story to the Editor of THE SCHOOL MUSICIAN



Though Glenwood Springs, Colorado, has but a population of 3,000 it boasts a fine High School Girls Glee Club and a wonderful Concert Band. Mr. Fritz Bramble, talented director says that much of the music departments success has been due to the aggressive support given to it by the Superintendent and Principal.

Interlochen's 20 Year Club

• National Music Camp •

by Win Richard

Far from the land of the stately pine, where at the annual *"Pilgrimage"* in August, new friends we met and old friends were greeted—comes your reporter's report from Phoenix, Arizona. Contrary to what you may read and the pictures you see of this state . . . it does rain in Arizona. Like everything western, when something unusual happens, it happens in a big way! A steady three day drenching rain greeted the Richard van and trailer moving into the border . . . a rain of steady proportions that made some of our Michigan rainy days seem small in comparison!

Most welcome on our arrival was a letter from Gordon Allen, concert manager at the Camp and chairman of the "Pilgrimage" program. Gordon enclosed a note of inquiry from Caroline Eastcott of Long Lake, Iosco County, Michigan. She enjoyed the programs which were broadcast during the summer from the Camp and wondered what was necessary for an "old" camp member to join the "20 Year Club". Many of you older campers will remember Elmitt Eastcott '29, her brother and I believe he is a radio announcer for a Los Angeles, California station at the present time. Perhaps many of you are wondering what is necessary to join the 20 Year Club? If you attended Camp for one season and you are of college age or older, you can become an associate member by paying the three dollars dues. Or if you wish to become a patron member just send your check along for five dollars or more. Of course, if you attended Interlochen twenty or more years ago, you become an active member by sending your two dollars dues. Your secretary-treasurer's office has moved from Hartland, Michigan to a new location—4235 North 27th Drive, Phoenix, Arizona. Upon receipt of your dues, you will be issued a membership card in the 20 Year Club.

One hundred and eighty-five former campers attending the Camp in 1932 are now eligible for active membership in the Club. The Club's constitution specifically states that dues will be used to develop an endowment fund to provide scholarships for worthy students . . . talented students who will be valuable to the growth of the National Music Camp. A copy of the Club's constitution may be had upon request. Address your inquiries to the Club's secretary-treasurer.

Two former Interlochenites, Vic and Gladys Baumann live in Phoenix. My wife (Marian Works '29) and I had the pleasure of visiting the Baumanns recently. Vic, who is now instrumental music director at Phoenix College attended Camp for five summers and his wife was formerly girl's camp director. At the present time she is dean of a year-round camp family of 3 lovely daughters and a son. They recently returned from the University of California and report that a small Interlochen group has been meeting on the West Coast. Perhaps some of you former campers will remember Ralph Rush, Bob Holmes, George Weeks, Harry Carnine and Loretta Newman who are part of this group. Paul Beatty of Garden Grove, California and Tom Parker of Los Angeles are two charter members of the club living on the west coast.

In the living room of the Baumanns is a beautiful painting of Green Lake, painted by a former camper. The painting was made just south of the girls' camp in the state park looking towards the peninsula. This was a favorite camping spot of many former campers and their families. How well we remembered those steep steps leading up the steep bluff from the lake . . . "steps we were accustomed to running up" Vic stated; "but times have changed since twenty years ago." What they need for we old timers—are escalators and this may be possible for Dr. Maddy is a genius in accomplishing what he goes after. Hmmm . . . escalators for the 20 yearers—not a bad idea.

* * *

Address all correspondence for this column to: Winchester Richard, Secretary-treasurer, 20 Year Club, 4235 N. 27th Drive, Phoenix, Arizona.

Roy Harris Concerto To Be Premiered Oct. 19

Pittsburgh, Pa. — "Cumberland Concerto", written by Roy Harris, now composer-in-residence at Pennsylvania College for Women, will be premiered by the Cincinnati Symphony on October 19, in Cincinnati. The Symphony commissioned Dr. Harris to compose the work and it will be part of the program when the Symphony goes on tour, which will include Carnegie Hall in New York City.

Dr. Harris and his pianist wife, Johana, were appointed both resident professors at PCW, last May when a grant of $125,000 from the A. W. Mellon Educational and Charitable Trust was made to the College. Dr. Harris will continue composing and in addition complete a theory manual for the United States Navy and begin research on a history of musical materials.

Mrs. Harris, pianist-in-residence, will teach master classes, concertize, and record keyboard music covering four centuries. The Harrises arrived in Pittsburgh this week to begin their work.

Tremaine, Giddings, Maddy, Life Members



Shown here is Forrest L. McAllister, Editor and Publisher of The SCHOOL MUSICIAN and President of the "20 Year Club," presenting C. M. Tremaine, Dr. Joseph E. Maddy, and T. P. Giddings with Honorary Life Memberships in the rapidly growing alumni association. The occasion was the annual "Pilgrimage Banquet" held on the 6th week-end of the camp.

Teachers!-
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Foremost music educators such as Dr. Raymond Burrows say that the little booklet pictured above is the finest story ever told in behalf of modern music lessons — a story that should be read by *every* parent.

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Can my child really learn to play, *quickly*?
How are modern lessons made so *easy*?
How soon can my child play real tunes?
How soon can she *read* music from the notes?
Is "TALENT" necessary?
How have modern teaching methods developed?
What is the best age at which to start lessons?
How much do lessons cost?
How do I select a good modern teacher?
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Story Behind The Scenes

(*Starts on page* 12)

sudden we knew it was Spring! To the questions, "What did you see on the way to school this morning?", "What do you hear when you wake up in the morning?", "What do you hear now outside the window?", answers came quickly and enthusiastically. This was going to be good! Someone suggested, "Let us make up a poem." Mary Beirne, in the front seat, piped up with, "Sister, I made up a poem last January. Remember when we were clapping the rhythm of a song?" And Mary produced the words she had composed all set out under a staff ready for the melody. We set to work in earnest. Ever so many sang a melody for each line. A key was selected by others, and before we realized it Room 12 had words and music and chords right there on the board. What fun to copy it and learn to play it!

In some of the classes, the different phases of composing presented complications. It was not so easy to find rhyming words. It was comical when some melodies went high, and some too low. They had a tendency to sound wrong. The accents tried to upset the rhythm! You may judge for yourself when you see the results of our efforts.

Individual composers began to crop up in the different classes. One boy, David, very tense and clumsy fingered, showed great promise when he was given the opportunity to practice in the classroom at school. He calmed down and bashfully confided to Sister that he longed to compose great music. After a little persuasion he played an original, very effective Indian theme in the key of d minor.

The last days of school came all too quickly. It is at this time that the children have awakened to the fact that they are absorbing a knowledge of new skills. And what little philosophers they have turned out to be. In his own handwriting this little bit of wisdom is from Donald: Boys and girls do not care for music and do not know how much fun it is to play. When Sister gives us classroom lessons, they like it so much they begin to take private lessons. Russell says, "Our piano class was very educational, and it was a good way to spend your free time."

Kenneth: "A good start in life."

Georgia: "A good way to find out if you can play piano."

Helen: "A good career."

Jacqueline: "A rich child is really poor without a musical education."

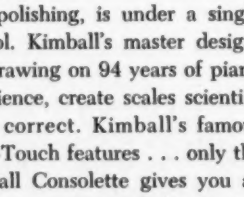
(*Turn to page* 45)

EVERY KIMBALL
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Baton Twirling

News—Views—Associations—Clubs—Activities—Pictures

I Saw Twirling Grow Up

By Fred Miller

Baton twirling, known as Baton Swinging has been part of The State of Connecticut field day activities of The Connecticut Fifers and Drummers Association for well over fifty years. This, to my knowledge, is the oldest competitive record of the art in the United States. There were baton swingers and twirlers with the old time parade bands of the East, Middle West, and far West from about 1870-1880 and on. The drum major of that day and era usually was not a twirler. Most were what we term a military drum major. High shako, Wellington boots, and a long mace and British type of major staff was his usual equipment. He was usually selected for height, carriage, and impressive appearance. Sometimes a musician; but usually not. There were in rare instances some who swung or twirled their staff, and others who had a shorter, metal tube, usually filled with a wooden insert, the ball of some bed stead or other available ball of turned maple. They were always concerned about high throws and manipulation on tosses into the trolley wires of all main streets. Their number of tricks were limited. Usually high throws, a front hand spin, some wrist twirls, and pass around the back was the repertoire.

These old timers who did twirl, held their art somewhat secret, never divulging their routines to anyone but a selected disciple, who was to follow after in later years when skill, paunch, and physical limitations, foot ills, etc., made it difficult to maintain pace and dignity. Thus, the selected disciple was coached and trained. In those simple days, small boys stood in reverence at the appearance of their parading men heroes in front of the band, or fife and drum corps.

In early show business, tap and soft shoe dancers strutted the vaudeville boards with their canes, and some mastered a few spins of the cane with the silk hat routine. George Cohan was one of these, the elder Pat Rooney another—and in our own time Rudy Valee learned to twirl for stage appearances, yet just before his time Ted Lewis (who still does) sported the twirling cane. However, few, if any, of these really became baton swingers or twirlers as we know them. As a result George Cohan was always partial to twirlers and jugglers and often hired one for his musical productions. Cohan, the grand old man of show business, just must have liked baton twirling.

In this same era we had vaudeville jugglers, who often were very adept at cane twirling, gun spinning—and Major C. W. Boothe, of Chicago and well known to us all was of this group. The Major loves to tell of the origin of the twirling art in his stories of the sword and spear jugglers of Siam, the Islands of the Pacific and other Orientals and Africans who did something akin to our present twirling with weapons in flourishes, for their dances and exhibitions. Of this I have no research knowledge and wish I could get pictures, books of reference, and lore on the original subject as Boothe tells it.

Our American Minstrel shows also sported leaders and twirlers in their street parades to ballyhoo the evening show. I have read of these fast, high stepping cake-walkers, but never have names been given or details provided.

The early history of baton twirling, that is going back to the real rise of the sport or art from this limited use of the baton came about in the late 1920's. It stems from a man named "Gus" Moeller, author of a well known drum method. Gus Moeller was the traveling drummer with a famous road show "Mizi" that hit all the big cities on tour for nearly a solid year. He came in to Chicago on this trip, was preparing the manuscript for the drum book and while here mentioned to Joe M. Grolimund, now president of H & A Selmer, Ltd., and the writer who was advertising manager for one of the drum companies that it was a shame that our youngsters did not take up baton twirling. Gus Moeller had known and seen the old time twirlers of New York State. He also knew the fundamentals—or rudiments of twirling. These he taught to Joe Grolimund and I. (We had become the secret disciples also???)

Joe and I would practice at lunch hour. Our batons were simple one-inch diameter brass tubes about 30 inches long, and had a hickory dowel rammed down the center to make the shaft stand up under drop and abuse. Joe had a further advantage, he could and did practice at The Larabee Street Y.M.C.A. in their gymnasium while I had no other place excepting the lunch periods at the factory, and where ceiling room was inadequate. Thus, I became a low-thrower as a result. We were both fascinated with our progress, and so the rudiments of twirling were developed as we knew them. We had no baton twirlers about us, none to contact, none to see about lessons, and no where to get to learn more—let alone learn by competition.

It was at this time we made our first twirling batons. The shaft was ⅞ inch diameter, length 30 inches, the ball was a heavy, very large cast aluminum sphere, and the total weight as I recall was about 28 ounces. Thus, it was a he man's job to wield one. The first interested wielder was Larry Hammond, excellent military major for the Park Ridge, Ill., American Legion Post Drum and Bugle Corps. Larry got interested in spinning and developed into a famous twirler, produced many new tricks, stunts, passes, and twirls. He too was a groper in the dark and had to formulate most of his own stunts. We showed him the few fundamentals we knew, and Larry went on from there and really worked out some good novel ideals. He was the first that I ever knew to change from the flat hand pass in back of body to spin the baton with a wrist twirl and transfer into the catching hand back of body to give it a continuous twirl. Everybody uses it today, and is not aware that it is a Larry Hammond development that is so standard today, we all do it and know it.

Larry was also one of the very FIRST—here in the Middle West at least to make many varieties of batons, with rubber balls, lucite ends, wooden shafts, metal shafts, lighted batons, and a whole gamut of models. They were hand made samples for his own use, and he did not go into commercial production. Larry Hammond is still today one of the best judges and authorities on twirling in the U.S.A. He was also among the first champions of The Legion competitions, when there were but two to five in the state competitions. As far as I know The Legion never did hold adult, baton twirling competition in their National conventions. Hammond also wrote with my co-operation some of the first baton twirling articles in *The School Musician*. This was the period from about 1929 to late 1930's.

(To be continued in November issue.)

College Instructor



Pictured here is pretty Mary Evelyn Thurman, P. E. Instructor at Alma College, Alma, Michigan. Mary is one of the pioneers of Baton Twirling in America. She and her famous brother Karl present many clinics and demonstrations throughout the country. They are currently working on a Twirling Book.

ST. PAUL'S NATIONAL TWIRLING CONTEST ANNOUNCED

GENERAL INFORMATION

(1) DEADLINE FOR ENTRIES IS THURSDAY, JANUARY 17, 1952. All entries must be in the office of Leonard C. Seamer, Contest Chairman, Court House, St. Paul 2, Minnesota, no later than Thursday, January 17. No entry fee is required.

(2) DATE OF CONTEST January 27 and 28, 1952. Preliminaries Sunday, Jan. 27, finals Monday night Jan. 28. Sunday 9:00 a.m. group pictures for junior class. As these pictures will be in demand for publication in various magazines, contestants in justice to sponsor and state should be present.

Sunday 9:30 a.m. junior class judging will start contestants being called in alphabetical order of state representation. Senior class judging will immediately follow the junior class and will be called in the same state participation order.

One-hour recess between 12:00 and 1:00 p.m. for lunch.

12:45 p.m. — group picture of senior class.

Monday night—For the second time in the history of the St. Paul Winter Carnival the King of the Winter Carnival will be crowned indoors. This spectacular event will take place immediately preceding the contest finals. Reserved seats will be provided for contestants, their chaperone, and parents. After the Coronation of the King, contestants not reaching the finals will be officially presented to the King of the St. Paul Winter Carnival, Boreas Rex XVI, and after presentation and salute, contestant will proceed to an appointed Chair of State upon the Royal Dais within the Imperial Circle of the Throne of Boreas.

Finals—Monday Night—Only the six contestants having the highest scores, plus any ties for sixth place, in the junior and senior division are eligible to compete in the finals, taking place immediately following the Coronation of the King, Monday night—approximate time, 8:00 p.m. The Junior division will be judged first and called in reverse order of placing of contestants in the eliminations, immediately followed by the senior division called in the same order.

Tuesday morning—breakfast honoring the national champions. You are cordially invited to be the guests of the St. Paul Winter Carnival to honor the junior and senior champions at a breakfast Tuesday morning at 10:00 a.m. in the Terrace Room of the Lowry Hotel. Come in costume but do not bring your batons to this affair. Other than invited contestant guests desiring to attend this breakfast may do so by signifying their intention to attend, then purchasing their breakfast tickets at a cost of $1.35 at the door. Special space will be provided on the elevated terrace for those thus attending. Trophies, medals, and other awards will be made at this breakfast.

Tuesday night—Coronation of the Queen of the Snows—Arena section. Winners of first place in junior and senior classes are required to give a not-to-exceed 3-minute exhibition.

They will be programmed as national champions. At the conclusion of their exhibition, they will take their places on the royal dais to witness the Coronation of the Queen of the Snows. All other contestants are cordially invited, but not required, to participate in the massed majorette number which opens this gigantic spectacle. Those participating will be seated on the horseshoe enclosing the arena.

(3) WHERE WILL CONTEST BE HELD—Both the preliminary and finals contests will be held in the Arena section of the St. Paul Municipal Auditorium.

(4) WHERE TO STAY—The Hotel Lowry, 4th and Wabasha Streets, will serve as the OFFICIAL headquarters for the contest. Contestants are urged to stay at this hotel, which is located just three blocks from the St. Paul Auditorium. Send in your reservation early and be sure to mention the fact that you are a contestant. Rooms with bath run from $3.50 to $6.50.

CONTEST RULES AND REGULATIONS

(1) WHO MAY COMPETE? Any and all majorettes residing in a state which did not have an OFFICIAL preliminary contest may attend and compete. In the state which had official state contests only the majorettes placing 1st, 2nd, 3rd, 4th, and 5th in the junior age group, and majorettes placing 1st, 2nd, 3rd, 4th, and 5th in the senior age group may attend the NATIONAL.

NOTE: STATES SHOULD ONLY BE LISTED WHEN SATISFACTORY EVIDENCE IS PRESENTED THAT THE STATE ORGANIZATION HAS MADE ARRANGEMENTS TO SEND THEIR WINNERS, EITHER BY PAYING ALL OR PART OF THEIR EXPENSES; OTHERWISE A COMMENT TO WRITE TO THE CHAIRMAN OF THE COMMITTEE FOR INFORMATION PERTAINING TO ANY PARTICULAR STATE BEING OPEN OR CLOSED.

(2) AGE GROUPS: JUNIOR—for majorettes 10 years up to and including 14 years of age; SENIOR—for majorettes 15 years of age and over. MINIMUM—10 YEARS.

(3) SCORE SHEET—The OFFICIAL NBTA score sheet will be used by all judges. Contestants will be judged on the following basis:

30 pts.—VARIETY and DIFFICULTY of MOVEMENTS
10 pts.—SPEED
10 pts.—SMOOTHNESS
20 pts.—PRECISION
30 pts.—PRESENTATION and GRACE of EXECUTION

(4) TIME LIMIT—A 3-minute time limit will be enforced at this contest.

(5) Contestants will be required to twirl to the accompaniment of amplified march records to play 128 to 132 steps per minute.

(6) Each contestant will start with the music, then march, walk, or strut to a given point, and then twirl. Routine will be clocked, starting with the opening salute.

(7) The judges may, at their discretion, recall contestants. Their decision will be final in all cases.

(8) Their are no uniform requirements with the exception that competing majorettes be in a uniform of some sort, not just everyday clothes.

(9) JUDGES—Three of the nation's foremost twirling authorities will do the judging. One from the east, one from the midwest, and one representing the west. All will be certified NBTA judges.

620 Twirlers Set New National Record For Clinics



Believed to be the largest Twirling and Marching school to be held in the country, this group of 620 smiling students are proof of the interest in the continuously growing art of Baton Twirling. The clinic was held on the campus of the Sam Houston State Teachers College at Huntsville, Texas, last summer. It was under the general supervision of C. R. Hackney.

PRIZES AND AWARDS

$1,000.00 in cash, trophies, medals and countless numbers of other valuable gifts to be awarded winners.

CASH AWARDS ARE AS FOLLOWS:

	Junior	Senior
1st place	$125.00	$200.00
2nd place	100.00	150.00
3rd place	70.00	100.00
4th place	50.00	60.00
5th place	25.00	40.00
6th place	15.00	25.00
7th place	10.00	15.00
8th place	5.00	10.00

TROPHIES will be awarded to 1st place winners.

MEDALS will be awarded to majorettes placing 1st, 2nd and 3rd in both age groups.

AWARD WILL BE GIVEN TO:

Majorette traveling the longest distance.

Lila Hill Sweeps Majorette Championship

Lovely Lila Hill, 16, 2502 Elkgrove Ave., Los Angeles, spun and strutted her way to the sweepstakes and senior division prizes at the fourth annual All-Cities Majorette Championships staged recently before 4,000 persons at Arroyo Seco Playground, Los Angeles. The petite, pretty brunette, a younger sister of last year's senior winner, Barbara Hill (now Mrs. James Thorsen of La Habra), also walked away with the aerialist trophy in her class, thus making a clean sweep of every prize for which she was eligible at this "national open" baton-twirling championship sponsored by the Los Angeles Bureau of Music's Highland Park Community Sing.

115 contestants from a dozen different states (some as far away as Indiana, Wisconsin and Arkansas) took part in the day-long elimination contest held at nearby Sycamore Grove Park, while scores of noted individual champions and teams were on hand to display their dexterity at the colorful evening program honoring the winners.

Little Billie Lee Westcott, 9, came down from Seattle, Wash., to strut away with first place and aerialist medal for the Novice division. Another northern winner was the Robert Olmstead "B" Team of Palo Alto, Calif., which won team honors.

Juvenile division winner was Barbara Harper, 11, 248 Spencer St., Glendale, while lissome Val Crossley, 14, 631 Tularosa Dr., Hollywood, won an extremely close contest from Marion Kropf of Burbank in the Junior division. Boys' winners were Bill Judy, 12, of San Gabriel, and Ronnie Meren, 16, 1415½ So. Palos Verdes St., San Pedro, who won the senior boys event from Marshall Chapple of the Los Angeles Rams Band.

Runners up in various divisions of the event included Daween Nanninga of Arcadia and Karen Lee Steinman of Monrovia (2nd and 3rd in Novice div.); Charlene Edgar of Burbank, Mona Rae Morgan of Santa Clara and Karen Uker of Long Beach (2nd, 3rd and aerialist winners in Juvenile div.); Nancy Wiersma of Atlantic Park and Ann Stroud of Downey (3rd and aerialist winners in Junior div.); and Phyllis Carriger of Alhambra and Mary Jane Rich of Van Nuys (2nd and 3rd in Senior div.). Judges were Marilyn Watson of Los Angeles, Shirley McCafferty of San Pedro, Rod White of Glendale and Ted Otis of Long Beach. Jerry Bielke of Highland Park was contest chairman.

"WORLD" CHAMPIONSHIP CONTEST FORMULATED

Detailed preparations are now underway for the first "WORLD'S CHAMPIONSHIP" for Baton Twirlers, the highest Twirling title obtainable. The winners in each division will hold the official Championship for one year. The "WORLD'S CHAMPIONSHIP" title will afford the holder many opportunities. The Contest has been approved and sanctioned by the INTERNATIONAL BATON TWIRLING FOUNDATION (I. B. T. F.). Further details concerning the "WORLD'S CHAMPIONSHIP" Contest will be carried in the next issue of this publication.



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National Association for Music Therapy Convention

The National Association for Music Therapy will be held at the La Salle Hotel, Chicago, Illinois, November 9, 10 and 11. National experts will assist in demonstrations.

Some Of Nations Tops Teach Clinic



Pictured above is the talented faculty that taught the Baton Twirling and Marching Clinic at Sam Houston State Teachers College.

First row—Patsy Todd, Carolyn Crawford, Martha Wallace, Jim Goodwin, Genevieve Townley, Amanda Lou Hatter, Shirley Sprayberry, Ruth Quinn, Sam Houston State Teachers College, Huntsville

Second row—Bob Roberts, Hollywood California, Buddy Pothelwaithe, Texas Tech, Lubbock, Nancy Walker, Mary Charles Fadell, Martha Reasoner, Jean McClellan, Patsy Brooks, Biddy Dodd, JoAnn Hamilton, Sam Houston State Teachers College, Huntsville, Mary E. Wells, Palestine.

College, Tanya Schmid, University of Houston, Billy Ava Reuer, University of Texas.

Third row—Mary Jane Cox, Bill Cox, Dwight, Illinois, Shirley Russell, Wharton Jr. Margaret Smith, Syracuse, Indiana, Sara Beth Hawkins, Southern Methodist University, Betty Stillwell, La Marque.

Fourth row—Dick Miller, South Bend, Indiana, Bill Sears, Lawrence, Kansas, Duke Miller, Albuquerque, New Mexico, Rebecca O'Bannon, Tyler, Texas, Ralph Bolls, Vivian Evans, Bessie Kirby, Sam Houston State Teachers College.

Fifth row—Bill Allen, Miami, Florida, Phil Cherry, Charles Roberts, Bob Ham, Sam Houston State Teachers College, James Dean, Groesbeck, George Walbridge, Holland, Michigan, Marjie Sherman, Texas City.

Sixth row—Adam West, New London, George Pevoto, Sam Houston State Teachers College, Jimmy Schmidt, Dayton, Charles Forque, Sam Houston Teachers College, Charles Scott, Tulsa University, Merle Schmid, Syracuse, Indiana, C. R. Hackney, director of the school, Sam Houston State Teachers College, Walter McShea, Brooklyn, New York.



Let Me Answer Your Flute Questions

By Rex Elton Fair

It was in December, 1929, that the Chicago Flute Club received the above mentioned letter which was later given the name of "Song and the Flute." It was a few months later that excerpts from his fine letter were published in the "Flutist" magazine edited by Emil Medicus, Asheville, North Carolina. While glancing through these pages, it just occurred to us that nothing we could say would be half so interesting as a part of the contents of this letter, so here it comes gentle readers:

SONG AND THE FLUTE by Louis Fleury

The combination of the voice and the flute generally conjures up in the mind the appearance on the stage at the Albert Hall, of a mature and plump lady, who emits little bird-like notes, whilst a gentleman, younger and of lesser substance, produces corresponding sounds from a wooden or metal pipe. The whole thing concludes with a marriage, not necessarily of the singer to the flutist, but rather a union of their voices which should, according to rules, become one in the course of the final cadenza.

This union does not always come about without trouble. If the flutist is not of the first rank, the singer gains an easy triumph at his expense, for nothing is more delightful than a beautiful voice and nothing more displeasing than a bad flute tone. In the opposite case the risk lies on the side of the singer. Although the voice is the most beautiful of instruments, it is also the most sensitive. If the singer is not in good form the clearness of the tones produced by the good flutist will unmercifully show up her imperfections; in this case it is the flutist who triumphs. It is true that he, then, runs another risk, that of never being re-engaged by his jealous partner. That happens more often than one may be aware of.

This amusing little musical comedy has so often taken place that the average concert goer accepts it as a matter of course. The flute obligato is definitely classed as a simple affair of high vocal virtuosity for use at ballad concerts; the flutist is obliged to follow in the wake of the "Coloratura Soprani" and all the productions which comprise neither cadenzas, nor tricks, nor trills a quarter of a mile long, threaten to fall into oblivion. It is mostly amongst cultured people who have acquired at popular concerts a hatred of these vain practices that these recollections leave an indelible mark. Alas! a great many educated but mentally indolent people are unable to remember either good concert programs or fine dinner menus: the only dishes which leave any lasting impression are those which caused them indigestion.

* * *

The idea of combining the voice with the sounds of a wind instrument and, more especially that of the oldest and simplest of all, the flute, should appeal to every good musician. There is, in fact, a close relationship between the art of singing and that of the flutist. They embody the same principles and the same means of expression. Where the composer desires contrasting effects, he has at his disposal all the stringed and keyboard instruments; but, as soon as he seeks on the other hand, an imitative effect, or that of a sonorous unity, it is natural that he should turn to the wind instrument. In the special case of pastoral warblings—in which it has been very much abused, but where circumstances may deem it necessary—the part of the flute is clearly indicated; it represents the birds. There is not the slightest need to look any further than the classical reportory for such a common example. If the melody forms a



rather close counterpoint which puts the voice and the instrument into rivalry with each other, the effect will be very much intensified if the instrument in its quality and emission reproduces as nearly as possible the human voice. Those passages in thirds and sixths which are a kind of infantine rule in the feeble antics of makers of cadenzas, produces a delightful effect when the progress of the counterpoint by J. S. Bach occasionally leads up to them in the course of one of his Cantatas. I will quote some famous examples of this further on. Here, as in all things musical Bach has been a great inventor and if the Mad Scene from "Lucia" enjoys a wider popularity than that of "Susser Trost," it is generally agreed that in composing a duet for the voice and the flute, not only had Donizetti invented nothing new, but he had simply adopted a charming musical form that Bach had from the outset raised to its highest point of perfection.

One fact contributes to make the union of the voice and the flute still more intimate: both the singer and the flutist have the same difficulties to overcome and they are met by the same means. It is common knowledge that the art of breathing is at the root of all the velleity of a singer's interpretations; the same applies to the flutist. Nothing is more erroneous than to imagine that the flutist only breathes when he is forced to by physical necessity. On the contrary, he should seize every opportunity to do so; not only to acquire a reserve of breath, or to avoid the disagreeable noise produced by too rapid or too deep inhalations, but because breathing is the best way of making the musical phrase. This is so essential that any good teacher giving a lesson in expression to a pupil lacking in musical perception would say—"Put in the words."

An exaggerated vibrato, a lack of evenness of tone or an irregular crescendo and decrescendo are brought about in a similar manner both by the flutist and the singer. Like the indifferent singer, the defective flutist confuses the tremolo with the vibrato; he breathes at random, fills his lungs to their fullest extent and entirely deflates them afterwards. Uncontrolled breathing is unequal and comes, as it were, in big waves instead of flowing like a limpid stream. Those involuntary "nuances" prevent the flutist from attempting the real "nuances" required by the music. In short, the highest compliment that one could pay to a flutist is that his instrument sings like a beautiful voice, and one of the greatest recommendations of a singer is that she rivals in perfection a well-played instrument.

It remains for us to speak of the huge repertory which might be drawn upon by singers, flutists and above all, organizers of concerts, had they the least desire.

* * *

I have already spoken of Bach. It is known that out of the five series of fifty-two "Sundays" conspicuous amongst his sacred Cantatas, there are a hundred and eighty Cantatas to which should be added his secular ones. Included in the latter series there is the admirable *"Non sa che sia dolore"* (the only one written with Italian words), where the flute takes the leading part. It consists of an important *"Sinfonia"* a kind of overture in 2-4 time, which recalls the conception of the famous *"Suite in B minor"*; a beautiful Aria (Adagio) in 4-4 and a bright and soothing Final. It is written entirely for the soprano voice.

It might be thought that the soprano voice is the rule in Arias with the flute. We shall see that it is not so.

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Of the thirty-five Cantatas containing a part with flute obbligato, with or without the addition of other instruments, I have only come across nine arias for soprano. There are eight arias for contralto and twelve for tenor, but the bass is only favoured with an important flute part in five arias. Of all these arias the most frequently played, in London at least, appears to be the beautiful *"Susser Trost"* in which, upon the rich embroidery of the flute, arises a pure and calm invocation allotted to the soprano. But this magnificent page should not be the cause of neglecting others which also abound and are gems of the first order.

Here are some of the most characteristic of them; *Contralto Aria from the Cantata for "Jubilate" Sunday; Tenor Aria for the 11th Sunday after Trinity; Bass Aria from the Epiphany Cantata; Alto Aria of the 9th Sunday after Trinity; Tenor Aria from the Cantata of the 18th Sunday* (a curious chorale is noticeable in the same Cantata with piccolo obbligato; *Soprano Aria from the Cantata Was Gott tut—etc.; Tenor Aria from the Cantata of the 20th Sunday* (of a delightful humor); *Bass Aria from Liebster Gott; Tenor Aria from the 24th Cantata*, and others. If we add to this list the numerous arias from the different *"Passions"* which contain a flute obbligato (that of *"The Passion according to St. John"* being deservedly the most popular of all) we are amazed at their wealth of invention and diversity of effects.

UNACCOMPANIED DUETS FOR TWO FLUTES

It was only recently that we received for criticism *"The Flutists' Classic Duet Repetoire"*. This work is made up of compositions by: *T. Berbiguier, G. Gariboldi, V. J. Dorus, G. A. Schneider, S. Mercadante, A. R. Furstenau*, selected, compiled and edited by *Lawrence Taylor*. Mr. Taylor has made very fine choice of numbers and his arrangements are as fine as any I have seen for a long time. The counterpoint exercised therein is very much like that of Frederick Kuhlau. This arrangement comes in two books; one for 1st and one for 2nd flute. Some twenty-four pages are involved in each book. Both teacher and student are sure to derive much pleasure and great benefit by studying these duets. In case you wish to do so, Mr. Flute Teacher, you may divide your players into 1st and 2nd parts and let several play the 1st part while others play the 2nd and then reverse this order. This work is published by N. Whitmark and Sons, New York, New York. We should say that the grade of this work runs from about second to fifth.

by Ernesto Koehler Opus 55

There are two books; *Volumn 1, 25 Easy Duets, Volumn 2, 15 Intermediate Duets listing at $1.00 and $1.50* respectively. *Published by Carl Fisher, Inc. Cooper Square, New York 3, N. Y.* These arrangements are all original and, of course, the name Koehler is an assurance that they are beautifully done.

QUARTET ALBUM FOR FOUR FLUTES UNACCOMPANIED

Arranged by Emil Eck, published by Boosey Hawkes Belwin, Inc., New York. Mr. Eck has done a beautiful job of arranging as well as in making selections. The variation in numbers is of such nature that suitable ones for most any program may easily be found.

Editor's Note: Send all questions and answers to Rex Elton Fair, 957 South Corona Street, Denver 9, Colorado.

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The Band Forum ...

By Daniel Martino

Music and sports form a relationship synonymous with and akin to King Football, the mid-century version.

The history and development of the secondary school and collegiate sport programs in America, and in particular football, are the history and evolution of the gridiron marching band. Football in the recent years approaching the halfway mark of the century has evolved and developed into the stature of business "manhood."

This big business has held great significance for and sway over bands and bandmasters of America. Big business invariably carries with it certain implications. For bandmasters it has meant increased marching band activities, streamlined, fast-moving, action-packed gridiron "music-dramas" enhanced by intricate maneuvers, elaborate formations and pertinent thematic music.

John Q. Public has come more and more to associate marching band entertainment and band music with the national sport of football. The gridiron band has veritably become a great service and show organization, not only to the school athletic departments, but to sports-loving fans, and in the school and college fields, to faculty, students and alumni. It is a well recognized fact that the band in these United States functions as a major auxiliary entertainment and pep-generating agency. It is thus that music contributes to sports.

It has been said that football is more than touchdowns when one considers the big consumption of band music and entertainment by football bands.

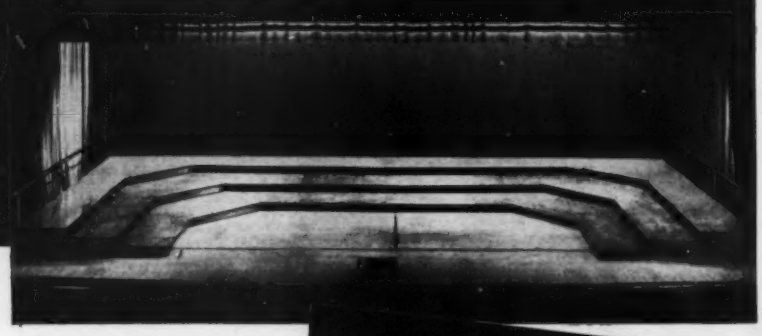
"King Football" makes his annual autumn visit to thousands of college and high school stadia throughout our land. Each week finds millions of enthusiastic fans thrilling to the excitement, cheers, spirit and glamour of this great American game. Football has become the most colorful personality in the world of sports. In no other game can one experience the vigorous hysteria which is associated with a strategic goal line play, a threatening touchdown pass, a sensational 90-yard run, all of which have become integral parts of the game.

Yet, with "King Football" unquestionably America's number one "Glamour Guy", there is the omnipresent high-stepping, hip-strutting drum major, the high-tossing baton twirler, the snappy entrance of the colorful, smartly uniformed bandsmen marching proudly to the playing of their fight song, the memorable, sentimental phrases of the Alma Mater, the stirring fanfares and flourishes of the trumpets—the ruffles and foot-tingling rhythms of the drums.

The sports parade in America has coincided with the march of bands with their exciting music, spectacle, pageantry, and splendor. Of course, music has not been limited to high school and college football sport circles. For as it has often been said, music is a God-given art for all Mankind to enjoy. It is without prejudices, it appeals to young and old, rich or poor, man or woman, regardless of color, race or creed. It recognizes no barriers, subjects itself to no limitations. Next to religion, music is the most potent spiritual force in life. Is it any wonder that all people experience, emotionally, physically and spiritually, the great art of music played by thousands of bands annually in the atmosphere and tumult of the football stadium?

Not only have music and sports as a combination invaded the field of amateur football in high school and college stadia, but this music-sport team has played important roles in the hierarchy of professional football. It woud be apropos to mention here the friendly relationship that existed between Coach Paul Brown

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of the Cleveland Browns, and "Red" Bird, the entertainment director, who trained the "Majórettes", a glamourized band of female musicians, dancers, singers and general entertainers. The association between men of sports and men of music is interesting indeed. These two men were concurrently faculty members at the high school in Massilon, Ohio, supporting each other in those activities mutually of service to the game of football. They not only worked for each other, but *with* each other in promoting music and sport.

Sport fans, along with sports announcers and sportscasters, have come to expect band music and band shows at half time. Figures from many schools and colleges show conclusively that, when the band does not appear, attendance drops accordingly. Many people come to the game to see the band and hear its stirring music. The writer has observed on certain occasions that people would leave after the half-time performance of the band. The band is a definite attraction, sweller of gate receipts. Music exerts a powerful influence on the emotions of sports fans.

Even in sports are found the basic elements of music. MELODY is found in the MEANING of the game, while HARMONY is teamwork. RHYTHM is timing of plays, and COUNTERPOINT is both the offensive and defensive plays of the team. The coach is the director who conducts and drills the work of the team. Each member of the team may be likened to the performers of the band, who have a definite role to play, both dramatically and musically on the gridiron stage. Split second timing, precision and smartly executed movements are just as essential for the successful band as they are for the winning team. A bandsman on the field must know exactly when he moves, how he is to move and where he is to move, and what he is to do when he arrives at the exact spot, and, of course, must be playing all the while.

The writer has often said in comparing sports and music that it takes just as much talent, intelligence, energy, time and effort to produce an "All-American" band as it does to produce a truly great team.

In all of this we must be mindful of the fact that the relationship between music and sports is merely one phase of band work. While we do recognize that music plays an important role in the life of sports, nevertheless, its use is seasonal.

It would be well in closing to point out that the music of the band serves music lovers in many more ways than in sports. Serious observers of musical progress will attest to the fact that the school and collegiate bands of America have justly earned a position of command importance and stature as musical and educational organizations.

Next issue: INTONATION.

Editor's Note: Send all correspondence to Daniel L. Martino, Director of Bands, Indiana University, Bloomington, Indiana.

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Some Pitfalls

(*Starts on Page* 18)

these methods nearly all neglect the extreme low register where the greatest degree of physical relaxation may be practiced and achieved. The above is also very true of individual methods use for private instruction. I know of only one book for cornet or trumpet which places emphasis upon the development of a free and relaxed low register as an aid to the development of the high register and it was written for use by an advanced student! It is obvious that if a student must employ a high degree of muscular tension in order to produce his middle register his high register must remain an impossibility. Excess mouthpiece pressure and excess embouchure contraction are a direct result of an effort to compensate for a constricted throat and a tension-swollen base of the tongue. The presence of this factor in a student's playing can be tested by discovering the relative ease with which he can perform ascending intervals of the same valve combination while slurring. Often the player will play his tones sharp in pitch and tend to split his attacks in the higher register when this condition exists.

4. *Personnel and Performance Pressures*: Many a director, however, reluctantly, has found himself in a position where he felt forced to place an immature player in an incomplete section of his musical group. In the event that this player must over-exert his physical equipment in order to "keep up" with the section or is in any way made to feel insecure or inadequate much of the ground toward his proper development will have been lost. There are directors

(*Turn to Page* 40)

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I Teach The Solo Brass..

By B. H. Walker

Hello, brass players. Football season is here and most of you are participating in the most active and strenuous portion of the musical year.

Last month we were discussing the care of your brass instruments and shall continue this month on this important subject, since using the instrument during the football season is hard on it.

Care of the Trombone

The hand slides of the trombone are very delicate and require careful handling. The brass outside slides have a thickness of the combined diameters of about three fine human hairs or the thickness of three sheets of ordinary bond writing paper. It is therefore very important that you give them careful treatment in order that they do not get dented or sprung to impair their action.

Cleaning Inside of Hand Slides

Carefully take slides off and apart and lay the inside slide on a clean, level surface while you clean the outside slides. Use a strong cord about five feet long, weighted at one end and with a strip of clean cheesecloth about six inches wide and five feet long attached at the other end. Carefully run this through the outside slide crook to remove any dirt in the crook.

Then use a cleaning rod for the inside of outer slides. Take a piece of clean cheesecloth about six inches wide and five feet long, thread one corner through the eye of the cleaning rod and wrap the rod spirally until thoroughly covered by twisting rod until cloth covers entire length. Hold end of cloth tightly in hand to keep cloth from sliding and bunching and sticking when you run the rod through the slide. Grasp one side of the slides and clean that side, then grasp the other side and clean it. Run the cleaning rod through two or three times, using rotating motion to prevent sticking, until the cloth comes out clean.

In cleaning the inside slides, use the weighted cord (not the cleaning rod) as the cleaning rod may damage the delicate inside mouthpipe. The rod is recommended for the outside slide. Be sure to use cheesecloth as it has very little lint while other cloths sometimes leave lint particles which catch on the slides and make them work poorly.

Cleaning Outside of Inside Hand Slides

Use a piece of clean cheesecloth dampened with a little gasoline or benzine. Rust or corrosion stains on inside slide may be removed with glass wax or any good grade instrument polish, rubbing until clean and bright. Finish off with clean cheesecloth.

Cleaning the Cork Barrel

Dirt accumulates inside the cork barrel and often gets in outside slide, which spoils the slide action. Clean out this dirt with small brush, feather or pipe cleaner. Use some gasoline or trombone oil to loosen dirty accumulations.

Lubrication of Slides

Don't work the slides when they are dry. This scratches the surface of inside and outside slides, especially the thin outside slides. New slides should be cleaned then oiled before using. Not only does oil protect slides from wear, but it fills the pores of the metal giving a protective film which guards against rust caused by body acids.

There are many differences of opinion on the best lubricant to use. Some prefer ordinary cold cream followed by spraying the slide with a fine mist of cold water from a perfume atomizer or nose and throat atomizer. It has been my experience that the spraying with water must be done so often when using cold cream that the process is a nuisance both to player and his director. Some even prefer cuticura ointment, a salve for skin disease.

I prefer a good grade slide oil or valve oil to any other lubricant I know. If your slides are new, they are tighter and require thin oil, such as valve oil or a mixture of valve and slide oil, but if your slides are old and worn a heavier oil, such as ordinary thick variety of slide oil is needed to fill the space between the outer

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and inner slides to make the slides air tight so the tone and response will be good. If your slides are plated with chromium, an emulsion oil is recommended because it will stick to the slide. Nickel plated slides do not necessarily require an emulsion oil, but this type of oil will work equally well on nickel. Apply the oil with a swab or dropper to the inside stockings of the inside slide as often as necessary to keep them working smoothly and prevent undue wear.

Cleaning Inside of Bell

Use weighted cord with cheesecloth on end. Run this through the bell every few weeks and occasionally wash out with warm water and castile soap.

Care of Tuning Slide

Keep tuning slide clean with polish or gasoline and lubricate with vaseline or cork grease to prevent it from sticking. Care should be used in removing and putting back the slide. To push the tuning slide out, put your hand in between the two braces and in the center of the braces, and push the slide out with the thumb. Be sure the thumb is placed in the center of the tuning slide brace. This prevents a kinked or warped tuning slide injury.

Finding the Causes of Slide Action Troubles

1. Maybe grinding powder used by manufacturers for grinding in new or repaired slides gets stuck around in slide, in cork barrel, or elsewhere, and impairs the action. The only remedy is clean and oil, clean and oil, until all particles are removed.
2. Hold the slides up to the light and sight down their length to find small dents in outside slides. Have competent repairman remove dents with a small ball he runs down the slides.
3. Sometimes your slide becomes sprung due to falls or undue strain in handling or by objects, such as music, which fill case too full and springs slides. They should be sent to factory where precision tools and gauges may be used to check and correct the trouble.
4. Thick deposits of oily film made up of oil and dirt may collect inside of the outside slides and mar the action. The remedy is to clean slides inside and out as has been explained near the first of this column.

Tips on Avoiding Trombone Troubles

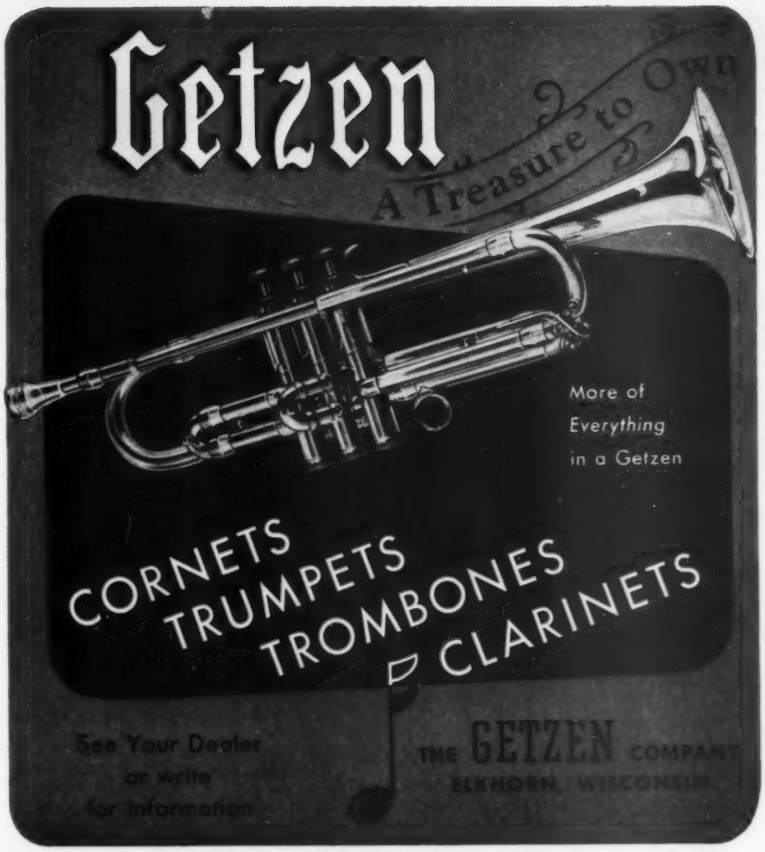
1. Keep instrument in case, fastened properly for protection when not in use.
2. Do not hit mouthpiece with your hand to seat it when you put it in the mouthpiece receiver, as this is likely to spring the slides and to cause the mouthpiece to stick.
3. When putting trombone down, do not lay it across a chair, but always place on level flat surface or in case to prevent damage to tubing or springing of slides.
4. Keep slide locked when it is not in use.

Good luck in caring for your trombone. See you again in November.

Editor's Note: Send all questions and answers to B. H. Walker, Director of Bands, Central High School, Chattanooga, Tenn.

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The Clarinet Corner . . .

By David Kaplan

Fall and the Clarinet Player

Fall means the start of musical activities in our schools and colleges. Bands, orchestras, and ensembles have resumed their activities after a summer layoff. In many cases organizations have functioned during the summer. Some students have practiced a little throughout the summer, thus keeping both themselves and their instruments in shape. There are others, I suppose, who must spend time in dusting away cob-webs.

For those who have taken a long vacation from their instruments, getting back in shape requires definite procedures. Probably the clarinet will need checking. Sticky keys may be just one result of not having played the instrument.

Many students will be anxious to get going again. Enthusiasm should be tempered with thoughtfulness. Practicing long hours at the beginning will cause much damage. The embouchure cannot stand the strain of intense practice; after all it too has been on a vacation. Quiet, slow practice of 20-30 minutes for the first week is recommended. Gradually this period can be increased. Practicing fast finger passages, breath endurance, and fast tonguing should be discouraged at first.

Things may seem a little strange in the first few warmups. The reed does not feel right or perhaps it is the mouthpiece that appears close or open. The embouchure may not seem like the correct one. No drastic changes in reed, mouthpiece, or embouchure should be made. Looking around for a new mouthpiece is not facing the problem. In this period of readjustment leave things as they were. Only after a month or two of continual practice should one consider any changes. By then a sufficient amount of time will have elapsed so that determination of REAL faults is possible. One does not try out a new reed at the beginning of a practice period. Without proper warmup nothing will be learned about the reed. At the end of the practice period is a bad time because the muscles are tired. The best time is in the middle of the period. Make no changes, therefore, at the beginning. Wait until things feel normal. After a few weeks of practice one is able to offer valid judgments.

Thus, in resuming musical activities the clarinetist would do well to take it slow and easy. Patient, non-fatiguing practice will bring the period of readjustment to a happy finale.

Tone Quality and Lip Flexibility

A band director in Virginia poses the problem of tone quality and lip flexibility in his clarinet section. This director has assumed the leadership of a band of youngsters and is no doubt thinking of those ever present problems. A director of a young band is in a real position to inaugurate musical procedures.

It is no easy task to advise musical procedures for gaining good tone quality.

Like tonguing, intonation, and finger technique, tone quality is dependent on two all important factors: clarinet fundamentals and concept.

Mouthpiece, reed, and embouchure are important to consider. How can one possibly hope for beautiful tone quality if he is using an unsuitable mouthpiece or a reed not fitted to the mouthpiece? Distorted embouchures may arise out of ill chosen reeds and mouthpieces. The close working relation existing among reed, mouthpiece, and embouchure must be understood. If these ingredients (there are others of course) do not work together in harmony there can only be poor quality, poor intonation, and poor tonguing.

Good tone quality can also be distorted by sloppy tongue and finger technique, incorrect breathing, and by poor intonation. When you try to improve one factor, tonguing for instance, you also help another factor—tone quality. Helping one phase of clarinet playing helps another because each phase is so closely related to the other.

Fundamentals is therefore an all important factor: concept is equally so. As a beginner the clarinet player must have something to strive for in gaining a good tone. At first he may want an unwavering tone. Later it will be a tone without harshness and flat sounds, then a steady, clear tone, and then a vibrant, rounded tone. Young clarinetists should listen for clarinet solo passages on records and on the radio. Studying privately with a good clarinet teacher is advisable whenever possible. This will enable the student to get first hand knowledge of mature playing. A concept of beautiful tone must be nurtured at the very beginning. It takes time for this concept to develop. The private teacher, director, and student must contribute to this development.

Simple as it seems listening is all important in the development of tone. This is a fact not stressed too much. Many students over-concentrate on fast technical passages dismissing the art of listening from their minds. It is necessary that the young player be exposed to a lot of music. Concerts, radio broadcasts, and records should receive a lot of attention. The clarinetist must also spend time listening to himself. The youngster might try this: sit in a dark room and play anything—a scale or some sort of passage. Using the dark room will make the auditory senses THE important senses. Much intelligent listening can be accomplished in this manner. Through years of listening the clarinetist will develop an acute sense of what he likes or dislikes in the tone.

Lip flexibility, like tone quality, is dependent on the proper workings of mouthpiece, reed, and embouchure. It takes years of practice to build up a strong embouchure capable of flexible action. The muscles around the mouth must be developed to the point where they can respond quickly to the various pressures exerted by the lip. Intelligent, hard practice is necessary but not overtaxing prac-

tice. This last point should be emphasized. Quick solutions are impossible. Only through patient, consistent practice of a constructive nature can one hope to insure lip flexibility.

It is important enough to repeat that a proper mouthpiece with a reed suited to that mouthpiece must be sought; otherwise a bad embouchure will bring about poor lip flexibility.

There are many studies, etudes, and methods on the market today that contain suitable material for developing lip flexibility. Studies with many register and dynamic changes are good. Those with long drawn out phrases are also needed. The Jean-Jean studies are a case in point or the Baerman method, part three (intervalic skips, etc.). Every good method contains such material.

• • •

Music Reviews

Sonata No. 1 in Eb Major, by Robert Stark, for two Bb clarinets, Cundy-Bettoney. Price $0.75 (it is one book).

Robert Stark was a famous clarinetist and influential teacher. He occupied the solo clarinet chairs of the Chemnitz and Weisbaden orchestras. Up until his death in 1922 Stark was professor of clarinet at the Royal Hochschule in Wurzburg. Among his works for clarinet are three concertos (Eb, F, D minor), Etudes (Op. 39 & 52), Hohe Schule des Klar. Spiels (Op. 51) and other studies and solos.

Some time ago Cundy-Bettoney issued Stark's very valuable 24 Studies (Op. 49). Now this firm has come out with this interesting sonata-duet. Since Stark's works are of real importance this sonata should be eagerly welcomed by students and teachers.

The sonata is in four movements. The Allegro in 9/8 has many melodious passages. When taken up to tempo a certain amount of difficulty may be met. Usually the second clarinet part remains below the top voice and never goes above "g", first space above the staff.

An Adagio in 3/4 offers opportunity for melodic expression. For the most part the second clarinet remains in the bottom register. Practice in sustaining the tone and achieving a musical line may be obtained here.

The third movement, an Allegro Assai in 3/4, gives one a chance to exercise his tongue. The tonguing passages in piano will be effective when attained. This is very good practice for delicate work.

Stark's work with the tongue is illustrated again in the Finale, a spirited Allegro Vivace in 12/8. Both parts enjoy a lot of activity.

Musically this sonata is not great, but it is pleasant writing by an artist who understood the clarinet and its problems. The sonata will be fun to play. The second clarinet part is usually in the bottom register. This will afford practice in that register for the player. Though there are moments of difficulty in the work it does lay well for clarinet. It is recommended for the moderately and advanced students.

• • •

Thirty-three Characteristic Sketches, L. Wiedemann, revised by Walter R. Tenney, Cundy-Bettoney—two books. Price $1.25 (each book).

Ludwig Wiedemann wrote much for clarinet. Among his efforts are a Method, 32 Studies, Duets, and various solos and pieces.

These studies are very useful. In various keys and time signatures, the Sketches range from moderately easy to difficult. Wiedemann has written many of his studies in a tuneful manner. The lesson is brought across but in an interesting way. Numbers 3 and 10, for instance, offer practice in staccato while 12 and 16 aim at finger dexterity. Not all the Sketches are fast technical etudes. Number 31, a Romanze, is a good model for phrasing.

Mr. Tenney and Cundy-Bettoney are to be congratulated on getting together for the issuance of this valuable didactic material.

Nuggets of News

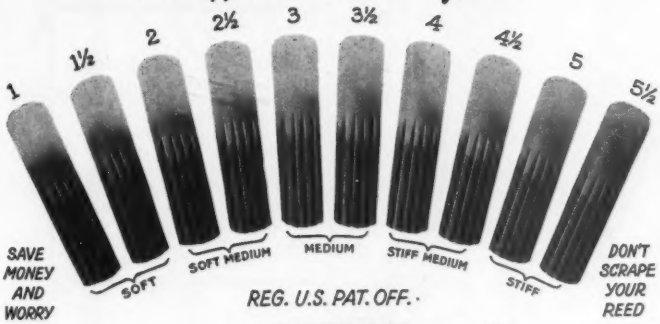
Reviews of new music and publications for or including clarinet will be featured in this column from time to time. Composers are invited to send in their manuscripts. I shall be happy to mention them. An interesting Trio for clarinet, 'cello, and piano has been received. The composer is Mr. Robert Mueller, a faculty member at Southern Illinois University.

Reginald Kell's appearances with the Fine Arts Quartet in Chicago last June were marked by varied receptions. Kell's "personal" clarinet playing has come in for a good deal of criticism among professional circles, mostly clarinetists. Whether one personally likes or dislikes Kell's playing is one thing. Certainly Reginald Kell is an artist of stature. His influence is already being felt. One of the June concerts was marked by a performance of the Gordan Jacob Quintet for clarinet and strings. Having first played this work several years ago I can attest to its usefulness. It gives the clarinet player a lot of work and lays well for the instrument.

Editor's Note: Send all questions and answers to David Kaplan, Director of Music, Reynolds Community High School, Reynolds, Illinois.

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Some Pitfalls

(*Starts on Page* 18)

who insist upon programming material which is far beyond the capacity of the majority of their performers in order to "impress" the audience or in order to enable them to boast to other directors that their organizations are playing such and such a composition. Players must be challenged but within reason.

I have judged many solo contests in which brass performers struggled and strained through Clarke, Pryor, or Mendez solos who were hardly beyond the Vandercook class and who felt that their contest ratings should be commensurate with the difficulty of the attempted solo. In most instances the fight for correct notes precluded any attention to tonal quality, delicacy of articulation, phrasing, or general musicality.

An unfortunate but unavoidable condition exists in the fact that a band's appearances at football games coincides with the opening of the fall term at which time most young embouchures have emerged from an over-long absence of activity. To engage immediately upon an almost steady diet of loud marches and pep songs reopens the danger of compensating muscular tensions in the "wrong places" and encourages further their habituality.

The importance of the mental attitude with which the player approaches the playing of his instru-

(*Turn to Page* 54)

Thank You SUBSCRIBERS

Dear Mr. McAllister:

Sometime ago it came to my attention that you have taken over The SCHOOL MUSICIAN from Bob Shepherd. Bob has always done a magnificent job with this magazine and I know you will continue to keep up the standards thus far set.

I want to congratulate you upon having taken over this work and I want you to know that you have the support of the United States Air Force Band and Symphony Orchestra as well as my own.

With every good wish for your future, I am, George S. Howard, Lt. Col. USAF, Chief, Bands and Music, USAF.

Dear Forrest:

It seems that we had similar thoughts concerning a balanced music program to start the year off. I appreciate the interest you have given this matter by having such a splendid picture on the cover of the September issue of SCHOOL MUSICIAN. Frankly, the matter of having a balanced music program in our public schools is one of the greatest problems facing us in Missouri, and I presume it is nationwide. It is through publicity such as you are giving that problems of this kind can be brought to the attention of directors and administrators that will motivate more quickly balanced music programs in more of our schools.

Kind personal regards. — Alfred W. Bleckschmidt, Supervisor, Fine Arts Education, State of Missouri, Jefferson, Mo.

I am a very close reader of The SCHOOL MUSICIAN and find it to be of tremendous value in my teaching, and you are to be commended for making it a truly fine piece of literature for the school bands.—Gil Blanks, Director of Music, Blissfield, Michigan.

It will be a pleasure for me to give a word of encouragement to teachers, students and parents to read and study the contents of your fine magazine each month. I will also encourage directors to send in pictures and articles. I shall be glad to send you an article from time to time.—Joseph G. Saetveit, Supervisor of Music Education, The State Education Dept., Albany 1, N. Y.

I am very much interested in your snapshot contest. I believe it to be a very good idea.—Gary W. Longrie (H. S. Student), Green Bay, Wis.

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No. 2 In a Series of

Know Your Instruments

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Every Instrumental Director Should Study This Series Carefully

While we do not intend to explain HOW to repair a clarinet, we do wish to explain how to recognize what repairs are necessary, and to avoid damaging the instrument inadvertantly. The "hard" way to learn this is by trial and error, but enough can easily be learned, by study, to properly care for a clarinet. Fundamental knowledge may avoid unnecessary damage and repairs.

1st—The mouthpiece must be of a type, and possess a lay, that is comfortable to the player. Trying a number of them, having various lays, will show the difference in comfort and results. Tone, range, response, intonation and ease of playing vary with makes and lays. A warped mouthpiece must be replaced, and one that continually squeaks or blows badly usually is warped or unsuitable. Wash a mouthpiece frequently, but never immerse in hot water which can damage the mouthpiece. Do not try to change the lay or facing of the mouthpiece yourself! This requires skill. We have a collection of ruined mouthpieces traded in by players who tried to reface their own mouthpieces.

Next comes the selection of a reed. Reed companies have published brochures on selecting reeds, but do not be so optimistic as to expect every reed to play the same. The variance in even the same grade, numerical grading and same brand is still great. Buy a quantity of the most suitable stiffness and try them. Do not order reeds without indicating what strength is desired. We have many instances of requests for repair on a clarinet stating "it blows hard," only to find that the clarinet is o.k., but that the reed is, split, or has a broken tip, or is badly soiled (or coated with lipstick) or that the reed was too hard for the player's embouchre. Clamping a ligature too tightly may warp the reed. If a clarinet doesn't play, or doesn't play right, first check mouthpiece and reed, and then look for bent keys or bad pads. A clarinet placed carelessly in a case, or music stuffed in the case can bend keys. If a key is bent, do not try to straighten it unless you know how, as they can break if not handled properly. A slight bending is usually quite safe depending upon whether it is a forged or cast key, but otherwise have a repairman take care of it. If a key binds, try loosening the end or pivot screws or if that doesn't help, the key stock can be filed just a bit. Contraction and expansion of the wood can cause a key to bind temporarily. A post, turning ever so slightly, from a bump etc., can also bind a key, but this can be adjusted easily.

Pads must seat perfectly over the tonehole. Worn pads, loose skin on a pad, or a cut pad can produce a leak which will cause squeaks or make it blow hard. When replacing pads, it is important that the replacement is the same thickness so that action is uniform. Pads come in several thicknesses. When ordering send a sample and give pad no. or size. Students should learn to replace pads as that is very simple. Pad cement is a heavy shellac and pads are easily replaced, using the tube cement to attach to key. Perfect contact of the pad and tonehole, (or good seating,) can be made by heating the key and pressing the key firmly against the tonehole, or by pressure alone in most instances.

When a key breaks send or bring the section for adjustment after soldering. A key sent in for repair without the clarinet section, in most instances, does not permit proper adjustment. When a spring breaks, a rubber band can give temporary help, until the spring can be replaced.

Intonation and pitch on a clarinet are frequently individual problems rather than the fault of the instrument. Some players play a clarinet more flat than do others. If a player's embouchre is not strong enough to bring an instrument up to proper pitch, the barrel can be cut, to enable proper tuning. The amount of this reduction in length must be determined by careful testing. Sometimes a change in mouthpiece will correct pitch deficiencies. If just one note is out of tune, it is usually the fault of an adjustment of pad or key; however it is possible to tune a single note by tuning the tone hole. This requires expert technical skill.

Among old time players one can still find Albert system clarinets in use. These are now generally considered obsolete, but are still traded in, and so find their way into commercial channels. Serious students should, of course, have a Boehm system.

A few important factors to remember—

Clean and dry a wood clarinet directly after use, with a swab or cleaner.

Oil a wood clarinet regularily, following the manufacturers instructions using proper woodwind oil or olive oil.

Do not unnecessarily expose clarinet to extreme heat or cold for prolonged periods.

Remember to oil the rods to prevent rust. NEVER stand a clarinet on end (bell) if there is any danger of having it pushed over!

THE EFFECT OF BARREL LENGTH ON TUNING THE Bb CLARINET

In order to determine the effect of barrel length on tuning, one must consider the two extremes of the instrument—that is, the lowest and the highest fundamentals. For the plain Boehm system clarinet, these are the low E and $B\flat$ a diminished 12th above. The following table has been compiled for $B\flat$ clarinet tuned to A-440 at 72° Fahrenheit. It is evident that the relationship between barrel length and the difference in pitch is that of a geometrical progression. Harmonics are affected in approximately the same manner.

TABLE

Shortening the barrel 1/16 inch will raise the $B\flat$ by 3.4 vibrations, or 2/15 of a semitone. Shortening the barrel 1/8 inch will raise the $B\flat$ by 6.93 vibrations or 1/4 of a semitone.

Shortening the barrel 1/16 inch will raise the E by 0.412 vibrations, or 1/22 of a semitone. Shortening the barrel 1/8 inch will raise the E by 0.894 vibrations or 1/12 of a semitone.

Lengthening the barrel 1/16 inch will lower the $B\flat$ by 2.0 vibrations, or 1/9 of a semitone. Lengthening the barrell 1/8 inch will lower the $B\flat$ by 3.67 vibrations, or 3/28 of a semitone.

Lengthening the barrel 1/16 inch will lower the E by 0.228 vibrations, or 1/24 of a semitone. Lengthening the barrel 1/8 inch will lower the E by 0.419 vibrations, or 1/13 of a semitone.

The above statistics are reprinted by special permission from Vito Pascucci of the LeBlanc Co., Kenosha, Wisconsin.

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The Percussion Clinic

By Dr. John Paul Jones

Again it is with real pleasure that I greet you for the second issue of our year's discussion on the drum family and a wonderful family it is, too. It is among the oldest families of instruments if not actually the oldest. This musical historical fact is an excellent indication of the closeness of rhythm and man. Rare indeed is the man who possesses no feeling for rhythm—and it would be difficult to understand such a man even if we were to find him. But away with the historical and down to some more useful facts for present day use. The following letter is a good one on which to start.

The Five-stroke Roll

Question: "—and having enjoyed your writing to others I have the courage to ask you some questions. I have been trying to study snare drums by myself for a long time but without much help and there are some things I don't understand. My director does not know much about drums but helps all he can. All I can go by is the instruction books. They are hard to understand don't you think? Will you help me about making rolls on the drum?—" P. L., Missouri.

And here is another one from a band director in Georgia given to me verbally but I will write it out here.

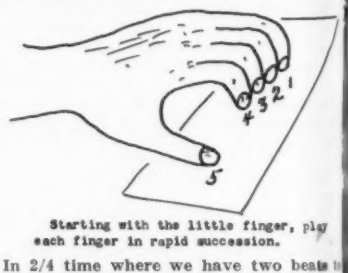
Question: "How can I teach my drummers the various rolls, how to make them, and how to use them?"

Answers: I am happy to have these requests for the good use of drum rolls has much to do with the emphasis, accent, phrasing and general good musical "appearance" of the music.

First, what is a drum roll and how is it made. Now, this may sound rather simple and foolish to many of you fine drummers but there are many and many a drummer (maybe in your own band) who does not understand this and who may need your help.

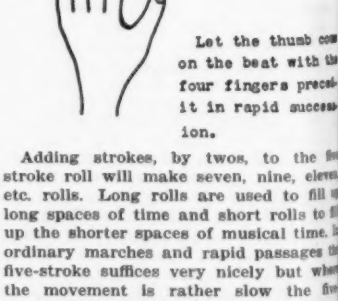
If you hit the snare drum once you have actually played a one-stroke roll. If you hit it twice you have played a two-stroke roll; three times is a three-stroke roll; four times is a four-stroke roll and five times is the most commonly used five-stroke roll. Now, there are ways of hitting a drum more than once, ways which improve technic. If you hit the drum with five strokes with one stick in rapid succession you have basically made a five-stroke roll—rough as it may be and it would probably be useless in band and orchestra work. So, in order to acquire speed and dexterity in handling the sticks so you can do a clean-cut job you should use some kind of a system. The system proven by generations of use is that of alternating the sticks. The trumpeter single-tongues when he makes only one sound with each tongue stroke; he double-tongues when he makes two tones with each single stroke of the tongue. This same technic applies to drumming except it is done with sticks rather than the tongue. When you hit the drum once it is a single stroke. When you hit the drum and then allow the stick to make a quick rebound and a second sound results, you have actually double-sticked (supposing that is a good expression). Two of these "double-stickings" plus a single stroke makes five strokes which we use for a five-stroke roll. You can easily see there is practically no end to the speed you can develop using this system.

Now what does a five-stroke roll sound like? How will you know when you are doing it right? Here is a simple way to make a five-stroke roll and you have done this many a time. Simply place your hand with the finger tips on the edge of a table—all five fingers touching the surface such as if you were playing the piano. Now starting with the little finger tap each finger once on the table so that you will have five sounds each in succession and ebbing with the hit of the thumb.



Starting with the little finger, play each finger in rapid succession.

In 2/4 time where we have two beats to the measure let the thumb sound on each beat and the other four fingers sound as very rapid grace notes before the beat of the thumb. If you practice this you will get a good idea of how the five-stroke roll should sound and how it is most often used. See the accompanying pictures. These two illustrations should help to clear the situation. Try it.



Let the thumb come on the beat with the four fingers preceding it in rapid succession.

Adding strokes, by twos, to the five-stroke roll will make seven, nine, eleven, etc. rolls. Long rolls are used to fill up long spaces of time and short rolls to fill up the shorter spaces of musical time. In ordinary marches and rapid passages the five-stroke suffices very nicely but when the movement is rather slow the five-stroke roll would be too "open" so more strokes must be used in order to "close" or approach a continuous sound.

Something New

While it is not the policy of this column

to ever go commercial it is the policy to bring to your attention all new music, improvements or gadgets which pertain to drumming and which come to the attention of the writer. In every case where possible the mentioned articles will have been examined, and tested if available.

I would like here to bring to your attention a new type of shell mount spur which may be installed in your marching bass drum. The object of this device is to afford a firm and solid footing for the bass drum when not used in marching. These spurs, when attached, will retract into the shell and out of the way. When not marching the spurs may be pulled out so the bass drum will rest on them and not on the ground or cinders on the track around the field. These are a product of *WFL Drum Company and sell for five dollars a pair,* but three spurs may be mounted to do the job of four and you save two dollars and a half.

Before it gets too late in the marching season I would like to bring two cadence books to your attention. I have mentioned them before but at this time of the year and with street-beat questions coming in may I remind you of: *"The Drummer on Parade," a book of fifty street beats by Charley Wilcoxon, published by the Wilcoxon Drum Shop, Cleveland, Ohio, and priced at seventy-five cents, and "Drum Cadences for All Occasions" by Schinstine and Hoey, published by Southern Music Company, San Antonio, Texas, and priced at sixty cents.* Either of these books are highly recommended and you should have an abundance of ideas after studying them.

Let me hear from you who are now in school bands and orchestras and also let me hear from former correspondents who have now graduated from high school. What are you now doing? See you next month.

Editor's Note: Send all questions and answers to Dr. John Paul Jones, Conservatory of Music, 221½ Broad Street, Albany, Georgia.

Singing Success

(*Starts on page* 21)

of, rather than an unhappy state of failure to conform, which can dog one through life. There is no resentment much sadder than that of the adult who was told he could not sing—and he can always name the person and the time when he found it out.

It is difficult not to regret the time it takes to give patient individual attention and encouragement to those who need it, but the achievement of one who has to work for it—and hard work it is—is great, in satisfaction to himself and to the group that is rooting for him.

So everyone has a musical instrument which under the control of "hearing ears" will open up an expression of musical beauty which brings a sense of release and of personal realization very precious in the kind of living we are subject to.

Band Music Review

By Dick Brittain

ANDALUCIA—(E) Ernesto Lecuona—arr. by Walter Beeler. This 1951 copyright is a natural for the class C-D band. The selection is from "Andalucia" Suite and has been simplified by Mr. Beeler for the young band. 3/4 rhythm prevails throughout and the arrangement is in the key of "C" which makes a brilliant presentation. The highest note for Bb clarinet is "D" above the staff and the top tone for the cornets is F#. All band will enjoy presenting this arrangement for public performance. *Pub. Marks Fl Bd $3.50 Sym Bd $5.00*

LYRIC OVERTURE—(E) Peter Buys. The overture opens in the concert key of Eb in an Adagio tempo in 2/4 rhythm. The number is not difficult technically and is quite melodic and full in its construction so as to be very useful to the young bands. The key remains the same throughout but the moods change several times. An Allegro follows the opening Adagio which leads to a smooth, sustained Memo section which gains in speed to the final Allegro. *Pub. Pro Art Fl Bd $3.50 Sym Bd $5.00*

LITTLE SUITE FOR BAND (E) Frank Erickson. I am sure that all bands will enjoy programming this short suite of three sections because of its simplicity and daintiness. The sections of the suite are based on familiar melodies that are both entertaining and refreshing. Part one is based on the tune of Reuben-Reuben with the second section featuring All Thru The Night. The third and remaining section of the suite is a sprightly arrangement of Twinkle, Twinkle Little Star. The arrangement is easy and well scored—I'm quite enthused about its merits. *Pub. Bourne Fl Bd $5.50 Sym Bd $8.00*

ALLAN-A-DALE Overture (M) Eric Hanson. This fine piece of American Band Music is based on the English ballad of a youth, who aided by Robin Hood, breaks up the wedding of his sweetheart to an old knight and marries her himself. The opening is a 6/8 pastoral mood that has an oboe solo that is not difficult. An Allegro tempo in concert Eb typical of the hero follows with clarinets and horns playing staccato. A lesser tempo in Bb lends itself to the romantic theme that is quite legato. A final Grandioso in 4/4 rhythm lends to the happy ending of the overture. I am sure this will be used a great deal as a contest selection this year. *Pub. Ludwig Fl Bd $5.50 Sym Bd $9.00* A full score is available.

SYLVAN SCENES (E) Clair Johnson. This number is an overture that will appeal to young bands and will be used a great deal in contest this coming season. The overture is quite easy technically and has few register problems. The opening is quite full and legato in the key of Bb in a 4/4 rhythm. The score is quite full and will not leave any section in the open. The key remains the same in its entirety —however a 2/4 march section is used that should be played with spirit to near its end where an Allargando tempo brings a forceful conclusion. *Pub. Belwin Fl Bd $3.50 Sym Bd $5.00*

THE WALLS OF JERICO (E) Paul Deniston. Consistent with the biblical implication that the trumpets blasted seven times as the soldiers marched around the city seven times, the composer portrays his impression of the disintegration of THE WALLS OF JERICO. The overture is quite easy and in general is quite sustained. Performed in a legato manner as indicated is good but be sure that the march effect of the trumpets and drums is heard distinctly. The number gains in intensity as it progresses and is in 4/4 except for one short section that is in Alla Breve Tempo. The overture will adapt well to the young bands. *Pub. Bourne Fl Bd $4.50 Sym Bd $6.50*

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The String Clearing House

By Angelo La Mariana

Since we music educators are now in the process of planning our schedules for the year, I thought I would dedicate this month's efforts to the discussion of films available in conjunction with strings. For those of you who are uninitiated in the use of such a medium, I urge you to try to incorporate such a project in your plans; for those who are using films, I hope you will find good use for the recent audio-visual aids now available and listed herein.

The String Choir—Demonstrates various playing techniques for each of the instruments of the choir, including bowing and pizzicato; their tone and timbres. Done in full orchestral setting. (Encyclopaedia Britannica Films Inc. 16mm running time 11 minutes.)

Fundamentals of Stringed Instruments—Filmstrip with teaching guide—Part One—Violin—Part Two—"The Cello". Material available thru University of Nebraska, Bureau of Audio-Visual Aids. The principle of the right arm angle is made very clear to the students of the violin and viola.

Pictorial Films has interesting study films on Soloists; Carroll Glenn violinist and William Primrose violist, Jacques Thibaud, the noted French Violinist is seen in "Malaguena" Hoffberg Product.

Yehudi Menuhin, world renowned violinist, can be seen on Official Films, Inc. in ten separate reels.

Mischel Piastro—former concert master of the New York Philharmonic performs with his popular radio orchestra in three reels on Official Films, Inc.

Gregor Piatagorsky performs in "Andante et Rondo" by Von Weber—with his usual masterly tone and technique. Produced by Official Films, Inc. Time 11 minutes. (Even non musicians will enjoy this.)

Emanuel Feuermann plays Dvorak's "Rondo Opus #94" and David Poppers' "Spinning Song" on United World Films. Time 10 minutes.

Leonard Rose last season's first cellist of the New York Philharmonic, appears as soloist in "Tschaikowsky Concert" Produced by Sterling.

The Coolidge String Quartet (Ever popular) plays "Andante from E flat Major" String Quartet by Carl Von Dittersdorf and "Fugue" from Quartet in C Major Opus 59, #3, on United World Film in one reel-ten minutes.

The Story of the Violin is available on two films—Hoffberg Productions and the National Film Board of Canada.

The Strings a film by Carl F. Mahnke Productions.

For the Orchestra as well as the Conductor:

Hymn of the Nations with Toscanini conducting the N.B.C. Symphony—soloists and choir. Castle Films — 1 (one) reel 35 minutes running time.

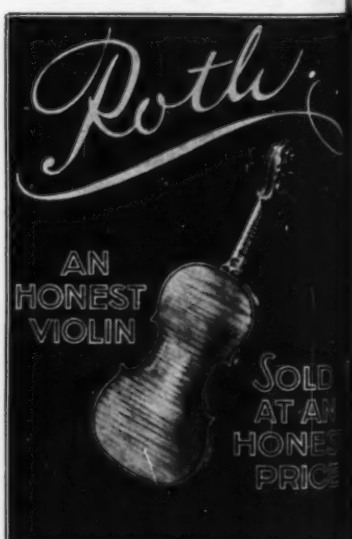
Instruments of the Orchestra with Dr. Malcoln Sargent conducting The London Symphony Orchestra in Benjamin Britten's "Variations and Fugue on a theme by Purcell". This 20 minute film has proven very entertaining and educational to many grade levels. Each instrument from the piccolo to the string bass has a solo as well as each section of the orchestra. The sound track is excellent. British Information Service.

Youth Builds a Symphony (in color) made at the National Music Camp at Interlochen, Michigan. In this we see the daily routine, a few of the conductors and organizational and sectional rehearsals. Produced by Univ. of Michigan.

Toronto Symphony Orchestra with Sir Ernest Mac Millan conducting the popular "Jamaican Rumba" by Benjamin. "A St. Mala" by the conductor and concluding with Kabalevsky's familiar "Overture to Opera Colas Brengman." (More suited to the tastes of High School and College students). Produced by National Film Board of Canada is in one reel lasting about 11 minutes.

Symphony Orchestra suited to all grade levels presents accurately and dramatically the function of the Symphony Orchestra—The relation of the composer and conductor to its music. It gives an opportunity for study of the techniques of the conductor. Encyclopedia Britannica film in one reel about 11 minutes long.

Schuberts Music to Rosamunda played by the National Philharmonic Orchestra gives the camera a chance to rove to



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individual players, sections and the conductor.

The Music Educators National Conference (64 East Jackson Blvd., Chicago 4, Illinois has a more extensive listing of "Films for Music Education"—price 25¢.

In submitting this partial list, I have endeavored to select material suited to all levels. However any suggestions from readers who have previewed any material not listed will be appreciated and passed on in a future column. In closing tho, I might say—especially to those of you who are not using audio-visual aids, you will find them-not as commonly thought- to be "work-easers" rather more of a challenge to see just how effectively they can be used. You will find in clarifying many points (either not comprehended or false impressions) that new points are acquired as false past learning is discarded. Have appreciated your comments on past columns—and hope you will continue to write in.

Editor's Note: Send all questions and answers to Angelo La Mariana, School of Music, Western Michigan College of Education, Kalamazoo, Michigan.

Story Behind the Scenes

(*Starts on Page* 12)

Kathleen: "Some children are bashful, and without class lessons they would never know what fun it is to play piano."

Hugh: "Music is fun."

Denise: "You can have a music career when you study piano."

Francis: "Studying class piano makes you *want* to play the piano."

Thomas: "I think that composing your own music is fun."

The story grows and ever grows. But this chapter will close with a few quotations from letters that have been gratifying and encouraging. Dr. Burrows, in a letter of November 30th, 1950, says, "Whenever I feel tired and over-worked, Sister, it is a joy and inspiration to me to think of the blessed work you and others are doing throughout the country in bringing more music to more children which is a desire so close to my heart."

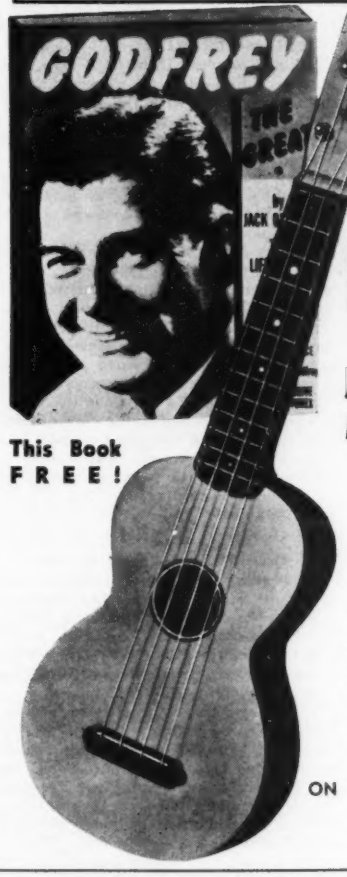
Mr. Newell H. Long from Fort Wayne, May 8, 1951, writes, " I wish to express my appreciation for the demonstration group which you sent to Fort Wayne to assist Miss Curnutt on the opening session of our convention. . . . The work you are doing in your school in piano class instruction has been receiving some very complimentary attention, and I am certain that as a pilot experiment it will make an important contribution to music education."

Mr. Harry N. Kennard, Director, Education Division of Lyon and Healy, Inc. writes May 11th, 1951, "You and your piano students have greatly aided our Education Division in making our National Music Week program a tremendous success. The work that you are doing at Little Flower School is not only gaining in national reputation, but it is helping our efforts in promoting the piano class idea in many schools in Chicago. We feel, as you do, that this is a wonderful method for teaching beginning piano students, and every time your group performs in public as they did in the store this week, it certainly proves what can be accomplished in this work."

And finally, when Mr. J. V. Sill, NPMA President, and Vice-President of W. W. Kimball Co., learned the story of the work being done with our "adorable" Little Flower children, he smiled and said, "You are a most convincing person!"

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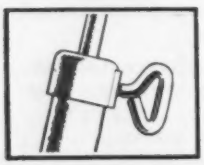
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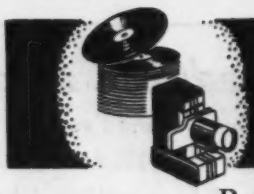


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By Robert F. Freeland

STAINER: The Crucifixion. John van der Gucht (tenor); Denis Noble (baritone); Frederick Woodhouse (organ) with the Whitehall Choir directed by Clifton Helliwell. Two 12" discs in folder (Long Play). Concert Hall, CHS-1110. $11.90.

Those interested in choral music will be very pleased with this new recording. It is the only recording known to the writer. Truly an admirable performance, warm, musical and sensitive. School and church choirs will welcome this recording especially. It is the type of performance one would hear in an average American school or church.

Subtitled "A Meditation on the Sacred Passion of the Holy Redeemer," it is full of much tender and beautiful music and less dramatic than many performances. The Whitehall Choir is composed of boys, as it is believed to have been written for a boys' choir. John Stainer, distinguished English composer and organist, contributed greatly to the immense literature of anthems; service and hymn-tunes throughout the English speaking world. Extra fine blending of organ and choir, good interpretation with phrasing, and diction of the best. Recording excellent. Complete text included.

• • •

MOZART: Concerto in D for Flute and Orchestra. (K. 314). Aurele Nicolet (flute) with the Winterthur Symphony Orchestra conducted by Henry Swoboda. One ten-inch disc, Long Play, Concert Hall Society #1073. $4.67. (Coupled with Mozart: Andante in C for Flute and Orchestra, K. 315).

Wolfgang Amadeus Mozart seems to have been very fond of the flute. This recording contains two delightful flute solos giving this instrument every opportunity to display beauty and versatility. Aurele Nicolet shows great ability as a soloist. Reproduction is above average.

• • •

MENDELSSOHN-BARTHOLDY: Symphony No. 9. The string section of the American Arts Orchestra conducted by Dr. Karl Krueger. Also Francesco Manfredini: Christmas Concerto. One 12-inch Long Play record (New Records) NRLP 102, $5.75.

This is truly a set of rare and valuable works recorded for the first time. Few people know of the existence of this notable composition of Mendelssohn's youth. It was first written as a string quartet and later made into a symphony. Melodically it is beautiful, fresh and delightful.

The Christmas Concerto became popular during the years when Dr. Kruger conducted it on broadcasts. The beautiful Largo from this concerto grosso was the favorite of many. Manfredini was a composer of the early eighteenth century. This is the first recording of the Christmas Concerto.

• • •

FOLK SONGS: Risseldy, Rosseldy and other folk songs sung by Betty Sanders. Elementary School Age Group. Young People's Record Club #315. One 10-inch disc (78 rpm) in folder, $1.50.

Three delightful folk songs children will enjoy. Risseldy, Rosseldy is from the Southern part of the United States. It is a nonsense song that children love. Schneiderlied (Tailor's Song) is a German folk song telling how German children tease a tailor by knocking on his door and running away before he comes to answer. Then—from a safe distance—they sing about ninety-nine tailors who met in a tiny room, feasted on one roast flea, drank from a thimble. The third song is The Leprechaun. It is a little fairy-elf in Irish folk tales. There is a story in the song. Highly recommended for elementary school children, and Folk-music units in Junior and senior high school. Surfaces excellent.

• • •

CORELLI: Concerto Grosso No. 8 in G. minor, Op. 6. The Munich Broadcasting Symphony conducted by Hans Rosbaud. (And Corelli: Concerto Grosso No. 3 in C minor. Pergolesi: Concertino No. 2 in G. and Vivaldi: Concerto alla rustica in G. The Angelicum Orchestra (Milan) conducted by E. Gerelli. One 12-inch disc. Vox long-play, VX-PLP-6250. $5.95.

The Christmas Concerto is the best known of Corelli's works in the concerto form. Especially pleasant is the Pastorale. This selection is usually in demand around the school during the Christmas Season. The recording and performance are excellent.

• • •

THE HEART OF THE BALLET. Leopold Stokowski and his Symphony Orchestra. Five 12-inch discs in album (78 rpm) V-DM-1394 at $7.25 or One 12-inch disc long play V-LM-1983 at $5.45. (Victor).

This is a wonderful album for the study of Ballet in a general music class. Stokowski has selected the most tuneful and pleasing numbers from the most popular ballets and presents them in his most ingratiating manner. Excerpts from the following ballets are included: Giselle; Le Spectre de la Rose; Les Sylphides; Sylvia; Swan Lake and The Nutcracker.

• • •

IBERT: Concerto for Flute and Orchestra. Peter Lukas Graf (flute) with the Winterthur Symphony conducted by Victor Desarzens. Also Martin: Concerto for



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Seven Wind Instruments, Tympani, Percussion and Strings. Winterthur Symphony conducted by Victor Desarzens. One 12-inch disc, Concert Hall—CH-CHS-1109, $5.95.

Another wonderful work to be used for an example of fine solo playing as well as a beautiful piece of music. Through this concerto, Jacques Ibert, has helped to establish new interest in the flute as an individual instrument.

Mr. Graf plays skillfully and with great ease. The most difficult passages are played with great ease.

The Concerto for Seven Wind Instruments by Frank Martin, a twentieth century Swiss composer, is a most interesting work.

• • •

"MEET THE COMPOSER." Francis Poulenc plays his own works. On the other side Piano Music of Satie. Francis Poulenc (piano). One 12-inch disc C-ML 4399. $5.45. (Columbia Long Play.)

Piano students and enthusiasts will find this recording most interesting. The music by Erik Satie is most beautifully played by Mr. Poulenc. Satie's music is simple, straightforward yet strangely moving and fascinating.

The Poulenc numbers include: Mouvements perpetuels, Nocturne in D., and Suite francaise. The Satie numbers include: Descriptions automatiques, Gymnopedie No. 1, Sarabande No. 2, Gnossienne No. 3, and Avant-derniers pensees. Reproduction entirely satisfactory.

• • •

THE MUSIC LISTENING GAME. Norman Rose, narrator. Written by Daniel Andrews. Young People's Records, YPR-720 (78 rpm). $1.50.

The Music Listening Game is the logical musical extension of YPR sound records, such as Muffin in the City. Ear-training is an important part of the child's musical education, but it is also important that it be presented to him as something to love and enjoy, rather than as a tedious lesson to be learned. This recording can be used in the first grades of school or in the home where the whole family can have fun by extending the game to sounds inside and outside the house. Highly recommended.

Editor's Note: Send all questions and answers to Robert F. Freeland, The Edison Institute, Greenfield Village, Dearborn, Michigan.

Cazenovia Story

(*Starts on Page* 16)

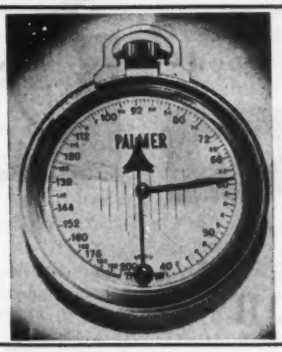
appearances for the musical organizations of C.H.S. This year the Glee Club had grown from twenty members to forty experienced vocalists. As for the band, almost all its members had at least one year of experience. Because of additions to the number of subjects taught in the school, it was now necessary to use only one period a day for music. Thus the band rehearsed on Monday, Wednesday, and Friday, and the Glee Club on Tuesday and Thursday. This cut in time meant that everyone must work that much harder during the music period. Nevertheless, time was found to start a boys' glee club and a string instruction program. The Girl's Glee Club was invited to entertain the County Teachers' Association, and, upon doing so, received high praise from its audience. A portion of the band was chosen to supply music for the County Eigth-Grade Graduation Exercises.

In competition this past year C.H.S. entered 29 solos and ensembles. 13 of these received first ratings and four were starred for entry in the state festival. The Class C Band and the Class A Girls' Glee Club had highly successful seasons. State festival entries netted three first division ratings in Class A. One of them, a clarinet solo composed by its student performer, received a star as outstanding.

No one in Cazenovia rests on his laurels. Summer concerts with alumni have been resumed. Lessons and rehearsals are going full speed. Plans are afoot for an attempt to raise money for badly needed new band uniforms, a job which won't be too easy in a rural community of about 400 people, even though the community's pride in its music department is steadily growing.

However, we here in Cazenovia don't measure our success in tournament ratings, but in the satisfaction that C.H.S. students have found in music. They have learned that there is more to music than notes, time, and tempo. Anyone who saw the tears in the eyes of many in the audience at this year's spring concert when the Glee Club sang the beautiful spiritual, "Were You There," knows that these students have not only added another accomplishment to their list of successes, but that they have really found music.

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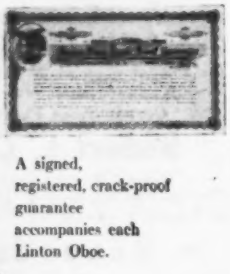
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The Double Reed Classroom

By Bob Organ

For sometime now I've had any number of inquiries regarding trick fingerings used by professional players. What do they have and why do they use them? It seems there is some sort of *secret* regarding the manner in which some performers play so smoothly—at least that is what is in the minds of some students.

Personally I've been playing professionally for many years now and have played along side of many top players and to the best of my knowledge I know of no secret, trick, fingerings—at least I have never considered what I've seen used by the average professional player as being, what we would call, trick fingerings.

However, it is true that we of the DOUBLE REED tribe apply certain principles regarding fingerings that lend greatly to the development of good, clean, smooth, technic. These are NOT SECRETS —they are principles of just good old common HORSE SENSE as the expression goes.

As an illustration here is one principle that is unlimited in possibilities—AVOID AS MUCH MOVEMENT OF BOTH HANDS SIMULTANEOUSLY AS POSSIBLE. Just what does this mean or imply? Just this—the movement of fingers should be in either one hand or the other and NOT IN BOTH—moving just as few fingers as necessary at all times.

As an illustration let us use the Oboe. A good example of this principle can be demonstrated on the tone C-natural, third space, treble clef. The fundamental fingering for this tone is (see fig. 1) as we all very well know. However, as long as this fundamental fingering is maintained any finger may be added in the right hand without destroying the sound of C. Try the following fingering for C-natural, third space, as well as an octave higher.

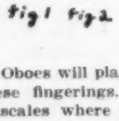
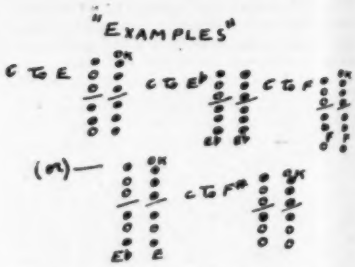


fig 1 fig 2

All better Oboes will play a good C with each of these fingerings. When playing in keys or scales where the tones C to D or D to C are employed the C should be fingered thusly: (see fig. 2).

In going from B to C the fingers move only in the right hand, continuing from C to D the fingers move only in the left hand. When employing the fundamental fingering for C in this case you will find fingers moving in both hands in going from C to D and visa versa.

In reality C is what I term "the breaking point in our scale." In other words, the tone C requires the use of both hands in fingering and as long as we are going from C to any other tone that requires the use of both hands to produce—the fingering of that tone as well as the C should be the same in the right hand.



These will automatically work in reverse direction, E to C—F to C—etc.

At first glance, one might say, why go to all the trouble of learning so many fingerings for the tone C when it is possible to develop one fingering even though we do change fingers in both hands simultaneously. This could be a good argument perhaps—however, in the long run I think we will find that the boys applying this principle of moving as few fingers as necessary—keeping the movement of these fingers in either one hand or the other do have a smooth technic and with a whole lot less effort. This principle should be cultivated as early in our Oboe instruction as possible.

I teach and apply this principle as early as possible. In fact when we first learn to play the C-major scale we learn the fundamental fingering for C and recognize it as such and employ it regularly when connected with what I call SHORT FINGERINGS, tones that require the use of the left hand only, but the moment C becomes connected with long fingerings, tones requiring both hands to produce, then our principle of long fingerings for C should apply. I think this principle is clear. The extent of its use will vary of course—a good part of this will depend entirely upon the individual.

Here are some other principles employed that are very definite in their usage. The tone F-natural is very troublesome at times. If you will make the following rule a positive one you will never find yourself trying to slide from one key or hole to another.

To apply in the keys of C-major and F-major.

1. When the tone F is employed in *scale form* use the chromatic fingering for F.

2. When F becomes employed as a *skip-interval* use the forked fingering for F whether we think it necessary or not.

In applying this principle you will never be caught short of fingers finding yourself having to slide your fingers.

NOW when playing in the keys of B-flat-major and E-flat-major, which is two flats and three flats respectively, the forked fingering for F should be employed entirely—JUST

FORGET THERE IS A CHROMATIC FINGERING FOR F.

Here is another definite principle we apply in the key of A-flat-major (four flats). 1) The E-flat key, on the instru-

ment, when or however employed should be played with the left hand, little finger, entirely. 2) When either E-flat or A-flat tones are employed as a skip-interval they should be played with the DOUBLE-KEY. By the double-key we mean the A-flat key, left hand little finger, and the E-flat key, left hand little finger, must be depressed together.

Here is one more—In the key of D-flat-major (five flats), the double-key is depressed for all tones of the scale, excepting B-flat and C tones, SCALE-WISE or SKIP-WISE.

At this point we resolve ourselves down to this question: What are we trying to prove and what have we proven? FIRST, we are trying to prove there is no such practice as trick-fingerings for the development of good, clean, smooth, technic. SECONDLY, the development of good, clean, technic is the result of certain principles applied to fingerings in the various keys or scales in which we play.

I assure you this is no theory of mine necessarily—it is strictly a development, or shall we say an accumulation of practices, employed by many of the top players in the professional world of today.

I have taught and used them for years in my own studio, and at the University of Colorado, and even at this moment waiting for publications of mine to come off the press pertaining to just our conversation today.

After studying these principles and trying them out for yourselves, shall we say temporarily, it would be of great interest to me to have your reaction. Let me hear from you regarding them if they are new to you. If they are not new to you I can be sure you are using them at least to a certain extent. So long for now. See you next month.

Editor's Note: Send all questions and answers to Bob Organ, 1512 Stout Street, Denver 2, Colorado.

Gator Band

(*Starts on Page* 14)

is believed the University of Florida is unique in not providing a degree nor scholarships for music students.

The simple reason for this factor is the state has provided for one music school, and it's in Tallahassee at Florida State University.

Probably one of the most flattering features for Colonel Bachman in raising the band to the top, is the producing of a band without these usual lures that other schools have.

Alpha Eta chapter of Kappa Kappa Psi, honorary band fraternity, is active on campus. During trips with football teams, the group managed a concession, raking in a neat profit.

Student participation in administrative affairs of the band have instilled the bandsmen with a feeling of belonging to the group rather than remaining as a stereotyped number as a large university sometimes inflects upon the students.

Student officers and section leaders carry out many duties of the band. In arranging for trips, the officers take charge and make an itinerary with Colonel Bachman's advice. Concerning the half-time shows, any member is eligible to suggest ideas for football drills, and the officers usually come up with the answers. The past president of the student body was former business manager of the Gator band.

Rehearsals for the football half-time shows begin on Monday and continue through Thursday night, a total of about six to seven hours practice for a 5-10 minute performance.

A perfectionist to the umpteenth degree, the bushy-browed Colonel keeps his members indoors Monday to practice the music. Before a bandsman can see the practice field, he must be able to play his part well.

Although the first rehearsals on the field look like a mass tryout for an India snake dancing team, by game time the summer rust is washed away, and the bandsmen highstep with precision and charm like old-timers of the hometown drum and bugle corps.

After a Thursday evening dress rehearsal, the bandsmen await the drum major's whistle on Saturday for the big game.

For the annual homecoming weekend last fall, the bandsmen put in 25 hours of practice and performing. For a student following band music as an extra-curricular activity, that's a mighty long time.

Progress of the Florida band is continuing, and the Colonel's band program is slated for a larger reception from music students in the South.

Blasé New Yorkers were aroused and impressed by the 110 Gator music makers, as the Florida bandsmen and prancing leggy majorettes presented 10 serenade concerts, participated in the Mammoth VFW parade, and won many friends for the school and state with their friendly air and good spirit.

While in the Big Town for four days, the southerners tied up Times Square for one night with their spirited arrangements, Dixie, Sewanee, and Gator football songs. Thousands looked on as soldiers and sailors were jitterbugging in the middle of the square to the Florida pep songs.

However, aside from the Dixie banquet which the group serenaded, and the many concerts that had conventioneers and Gothamites goggle-eyed, the biggest music thrill for the band was their appearance in Rockefeller Plaza in front of the golden statue of Prometheus surrounded by 5,000 spectators. Here, amidst all the big city splendor, Colonel Bachman directed the band in its most successful concert in history.

During the serenade, Colonel Bachman relinquished the podium to one of America's all-time greats in the band directing field, and New York City's pride, Dr. Edwin Franko Goldman. Dr. Goldman directed the band in his own march, "Cheerio", which drew a large round of applause from the spectators.

The Rockefeller Plaza concert was history making in that the Gator Band's appearance was the first time a college band had ever played in the center's famous showplace.

Between the many appearances of the band in New York, Washington, Jacksonville, and Gainesville, it was estimated that more than a million persons saw the Gator band perform during its week itinerary.

The New York taxis, subways, fast pace, beautiful sights, the statue of Liberty at night, the Bums at Ebbets Field, and many radio and TV shows filled the band members' free time. And for most, it was their first trip to New York.

Two band members were on the nation-wide popular TV show, "Blind Date", and one walked away with blue ribbon honors by winning the grand prize. This bandsman also got tied up with his date at the Copacabana night club, and missed the train the same night for Washington, D. C. However, the band got together again in Washington, and after a serenade on the capitol steps honoring the Florida congressional delegation and University alumni, the members took in the sights of the nation's capital.

During their concert, Lt. Comdr. Charles Brendler, director of the crack U. S. Navy Band, led the bandsmen in Sousa's immortal "Stars and Stripes Forever."

Included in the itinerary was a visit to the U. S. Marine Corps band school to hear a special concert by that group, and a similar visit to the Navy band school, where the Gator bandsmen saw four bands in rehearsal at once. That night on the capitol steps the Army Band presented a concert with Colonel Bachman greeting them and directing a number.

It was a tired but happy contingent that arrived home, including Ali, the four-foot alligator mascot, believed to be the only member of his species to swim in the Prometheus Fountain in Rockefeller Plaza.

But it was the sparkling music of the Gator Band, the vivacious majorettes, the championship flashy boy twirlers, and the Southern friendliness of every band member that made a million new friends for Florida and bands, all because the Florida Department of the VFW took 110 top ranking collegiate musicians to the big town.



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By Ernest Ostwald

'HOW TO SELECT A UNIFORM MANUFACTURER'

Uniforms are made to special order. They are not a stock item which you may inspect as you would if you buy a civilian suit, going to a store and evaluating the style, the fabric, and the color of the various suits on sale.

Therefore, the purchasing procedure of a uniform varies considerably from the purchase procedure of any ready-made article which you may evaluate and compare.

There are a number of points which you have to consider before you make your selection of a number of uniform manufacturers whom you wrote to submit to you their offers on your band uniform requirements:

1. Is the uniform manufacturer a band uniform specialist?
2. If not, does he have sufficient experience in the band uniform field to serve you properly?
3. Is he responsible?
4. Does his past record prove that he stands in back of his product?
5. Is he an opportunist who, depending on the trend of times, may change from one uniform field to another?
6. Has he, over a period of time, proven a constant assured service of supplying the fill-in uniforms which you may need?

These are some of the points which you have to evaluate before you invite uniform manufacturers to submit their offer.

There are a number of ways in which you can secure the names and addresses of band uniform manufacturers.

First, you may take their names from the advertisements of national music magazines.

Second, you may write to Mr. Stanley J. Cummings, Executive Secretary of the National Association of Uniform Manufacturers at 112 E. 19th St. and ask for a list of band uniform manufacturers, who, in view of their past record and experience are qualified to serve you.

After you have secured such a listing, you may check with your band Director friends in the neighboring town as to the experience and performance record which they have had with the various manufacturers and then you are in a position to ask for the bids of those manufacturers whom you feel are qualified to submit their estimate on your requirements.

The National Association of Uniform Manufacturers decided in July 1950, to present a consumers' education program to the uniform users. The first branch of the industry to which this program was to apply was the band uniform field, particularly the bands connected with educational institutions.

The reason prompting the association to take such a step was the fact that a uniform manufacturer, in Philadelphia, who was not a member of the National

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Association of Uniform Manufacturers, went into bankruptcy after having collected approximately $35,000 in deposits from schools throughout the country. To our knowledge, none of this money was ever recovered. One of the principals of this defunct company started in business again under another name and in order to overcome the handicap of having been associated with the defunct company, offered a three year's free alteration service to school bands. This offer, of course, was very impressive. A great many school bands took it at its face value. The life of this second company was however comparatively short. Needless to say, the three year free alteration service was not rendered. The same individual who has been involved in these two companies is again back in business offering band uniforms to educational institutions.

It stands to reason that the experience which has been made by schools in dealing with this firm has a detrimental effect on the uniform industry as a whole. It is for this reason that it is suggested to check into the responsibility of every manufacturer before even asking them to submit a bid. In other words, the screening of a possible source of supply, in regards to the responsibility, reliability and performance record.

Responsible uniform manufacturers have a large investment in their business and they want to serve their customers well. It is recommended to use some of the suggestions made in this article to establish the responsibility and reliability of those you wish to have bid on your uniform needs.

In the uniform industry, we have two groups of manufacturers; one who makes any type of uniform for which there may be a demand. These uniform manufacturers are called general purpose manufacturers. The second group covers those manufacturers who specialize in one particular field such as police and firemen uniforms, uniforms for the Armed Services, or industrial uniforms or band uniforms.

Specialists, of course, have a much greater experience and their experience record is made available to the consumer, at no added cost.

There is a third group of uniform sellers who do not manufacture their own uniforms but take orders for them and then have the uniforms made by a larger uniform manufacturer who maintains a plant. This third group are distributors in a sense of the word, inasmuch as they do not have direct control over their outright contractor's manufacturing process. They take orders and have these orders filled by outside contractors. It is difficult in such a set-up to fix a definite responsibility inasmuch as you the ultimate purchaser and user of the uniform equipment do not have any contact with the actual manufacturer of your uniforms.

Well established larger houses, furthermore, work on a firm price basis. They have a printed price-list which is made available to their prospects from which they can select their fabrics and items without fear that they are going to be overcharged. Therefore, houses having a firm printed price-list which has been recommended by our National Association as a desirable method of merchandise presentation should be given your fullest consideration.

Beware of unusual inducements. These unusual inducements may be quick delivery such as 10 days to two weeks delivery, the giving of such special services

(*Next page*)

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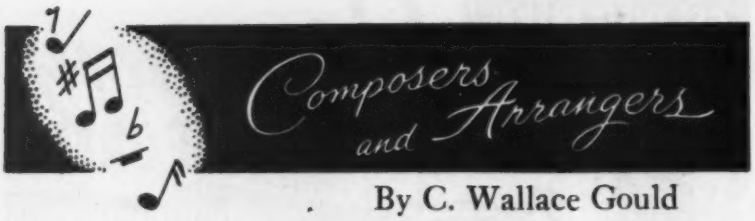
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By C. Wallace Gould

Whenever I have taught a course in arranging to college students, I have generally made it my practice to start out the course by having the students make simple arrangements of hymn tunes in four part for the string instruments. In my opinion, most of the basic techniques of arranging can be learned with the string instruments just as well or better than with the wind instruments and without the additional problem of having to transpose the various parts.

However, very often I find that in my arranging classes there are more students who play and are interested in the winds than play and are interested in arranging for strings. Now and then I have had students challenge my making assignments of arrangements for the string instruments. They tell me that they are chiefly interested in making dance band or concert band arrangements and they can't see why they should have to fool around with arranging passages for the viola in the alto clef, or for the two violins in the treble clef, or for the cello and double bass in the bass clef.

It is my firm conviction that the most important things to learn in a course in arranging are not so much the handling of the transposition of the parts for the wind instruments as the developing of a certain skill in analysing the basic harmony of the composition to be arranged and then learning to fill up the chords with correct doubling of tones etc., so as to make each chord as resonant and full as possible.

One of the fine features of the string instruments is the fact that it is very often possible to write passages in double stops. Where it is only possible for each wind instrument to cover one tone at a time, the string instruments can cover two tones at once. When some of these tones are played on open strings, three or even four tones can be played simultaneously. This makes it possible with the five usual string parts, (1st and 2nd violins, violas, cellos, and string basses), to write chords that are rich, full, and resonant and with a wide coverage of tones in the harmonic series. With the wind instruments, as many as nine or ten different instruments, (many requiring transposition of parts) would be needed to get the same coverage.

We must admit that it is a good thing for students to be able to hear their arrangements performed by instrumentalists. We must also admit that it is usually easier to get a group of wind instrumentalists together than string players. Hence it would seem that the making of basic arrangements for wind players was more practical.

However, I have also found in my work in arranging that the arranger must not always depend upon live performances of his arrangements for determining the quality of his workmanship. In fact I am firmly convinced, and I have discussed this matter with other arrangers who are of the same opinion, that the best arranger is the man who has developed within himself the ability to hear mentally his chords and arrangements in such a way that he knows when he has completed an arrangement. Beginning arrangers will not always have this confidence but with experience most arrangers have found that it can be developed.

Chords that will sound well on the piano, when arranged for the strings will often sound weak and thin if the unplayed harmony tones of the piano part are not filled in. A chord on the piano which contains an octave on and above the second C below middle C on the piano, plus a right hand chord of C-E-G-C reading up from middle C will not usually be sufficient for the orchestra or band. The G below middle C should be added and for richer resonance the E-G-C could be added up an octave in the wood winds for richer resonance. These things can often be seen easier in string parts than they can in the wind parts with their different keys and clefs.

Sometimes students who have a good background in the study of harmony will have trouble in analysing the harmonic basis of the piano parts they are arranging. I have found this to be especially true when the piano part is very simple with let us say no more than a simple melodic line in the right hand and an arpeggiated (broken chord) accompaniment in the left hand. Students seem to forget that there is often an implied harmonic background that we do not hear audibly in the piano part in the fullest possible fashion but which must be filled in when an arrangement is made for any instrumental group of players.

Unfortunately not all piano composers are the best possible arrangers for their own instrument, and when a band or orchestra arranger takes a bad piano arrangement, he must improve on it when he attempts to transcribe it for an instrumental group. As much as I like the piano music of Chopin, I will have to admit that it requires a considerable amount of alteration of parts to make it sound well in band or orchestra. Some arrangers who have not understood this too well have attempted to transcribe some of the Chopin compositions for the band and have not been successful.

Getting back to the matter of arranging for dance band. I like to argue with some of the would-be 'hep-cat' arrangers that are in my classes from time to time. At times they are hard to convince that basic techniques of arranging for concert orchestra and band, also may be applied to making solid and full arrangements for dance combinations. In the average dance band the saxophones, usually three—(two altos and a tenor—) plus the two or three trumpets (cornets) plus the piano and drums with perhaps a trombone, a tuba or string bass, a guitar player and even a violin are the most important instruments that we commonly find.

The three saxophones and the cornets being the most important of all must be so arranged, that when they all play, rich full chords in close position will be the result. To get the maximum effect, it is best to let the saxs hold the higher chord tones while the cornets play in their more comfortable low or middle register. There should be little open position work in the harmony with few gaps between chord tones. The same rules used in making arrangements for the string instruments of the orchestra should be used.

Certain techniques are basic to all arranging, and once these have been learned with the string instruments, they can easily be applied to the wind instruments of the band or to the peculiar combination of instruments of the dance band. I spend at least half of the available time in my one quarter arranging course in having students make arrangements for the string instruments. This means that I also insist that they learn the correct technique of phrasing for the string instruments, and learn how to put in marks of bowing. All of this knowledge can be surprisingly useful at times.

I do not mean by all I have said in this article that I neglect making arrangements in my classes for wind instrument combinations once the technique of making arrangements for strings has been learned. To do this would be foolish, for the majority of the arrangements made by the modern arranger are for wind combinations. It is my contention that it is best to learn how to arrange for strings first and then apply what has been learned to making similar arrangements for winds or wind and string combinations. It is merely a matter of what should be emphasized first. Learning how to handle the wind instruments is just as important for the arranger to know, as how to arrange for the strings.

See you next month!

Editor's Note: Send all questions and answers to C. Wallace Gould, The School of Music, Northwestern University, Evanston, Illinois.

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(*Starts on Page 50*)

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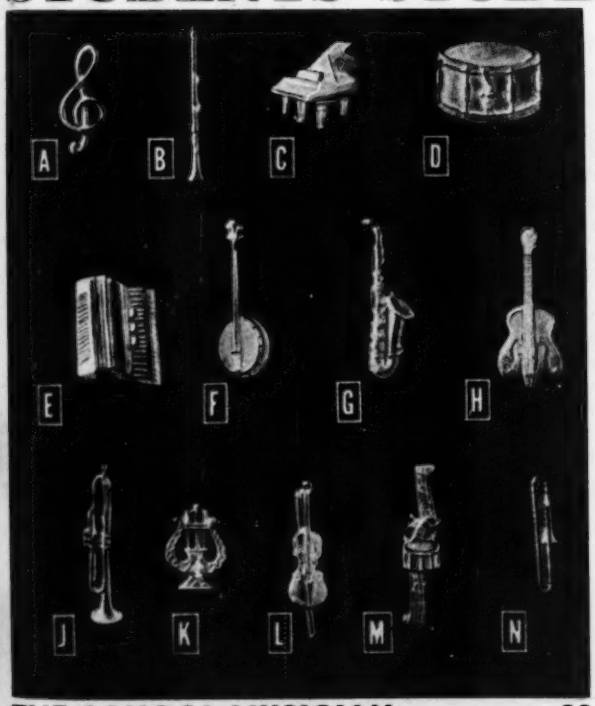
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